

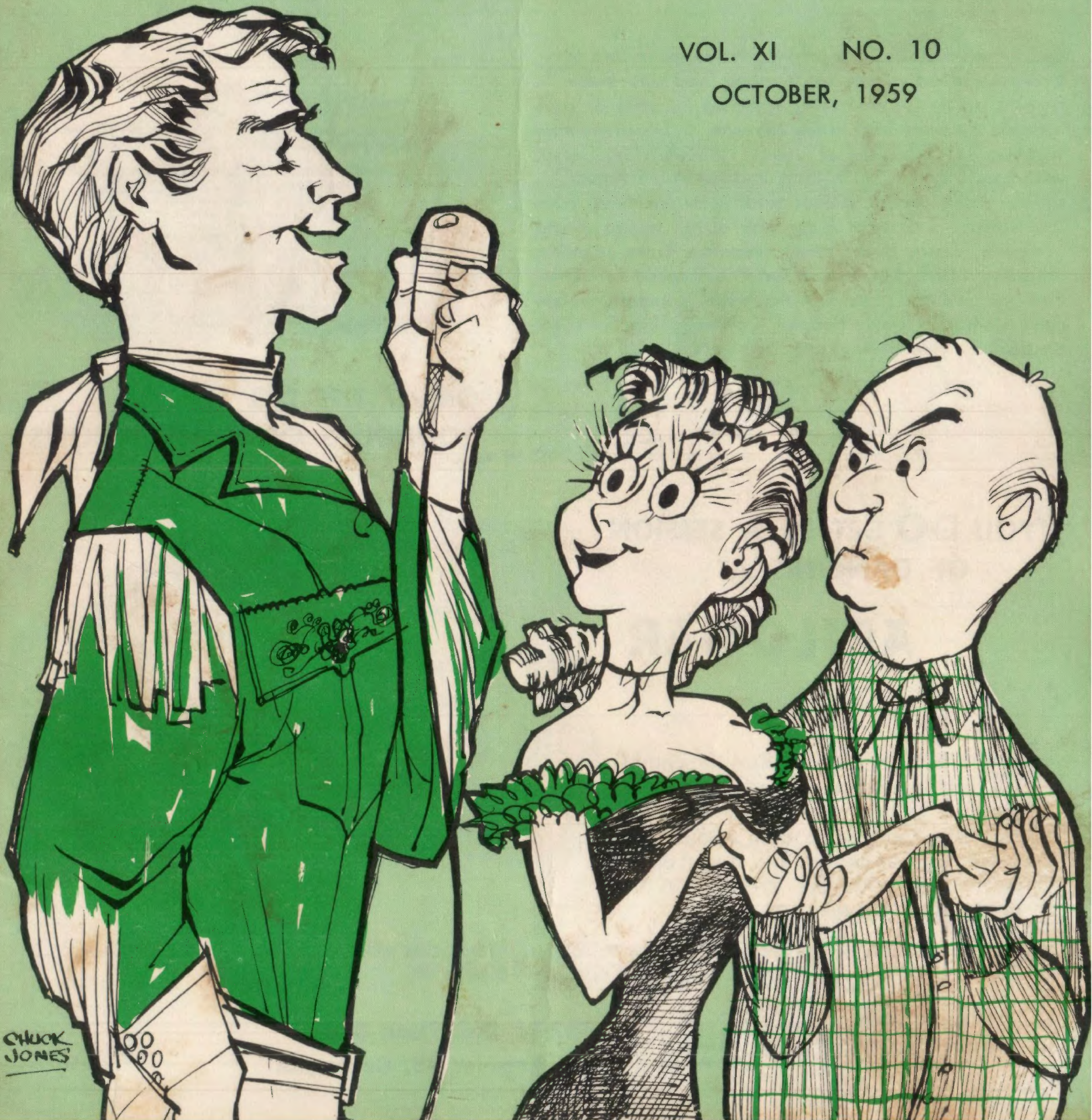
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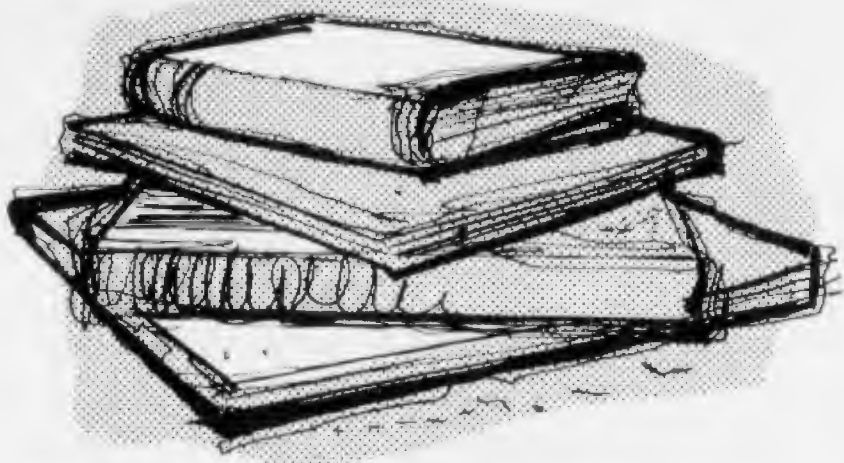
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The Official Magazine of SQUARE DANCING

VOL. XI NO. 10

OCTOBER, 1959



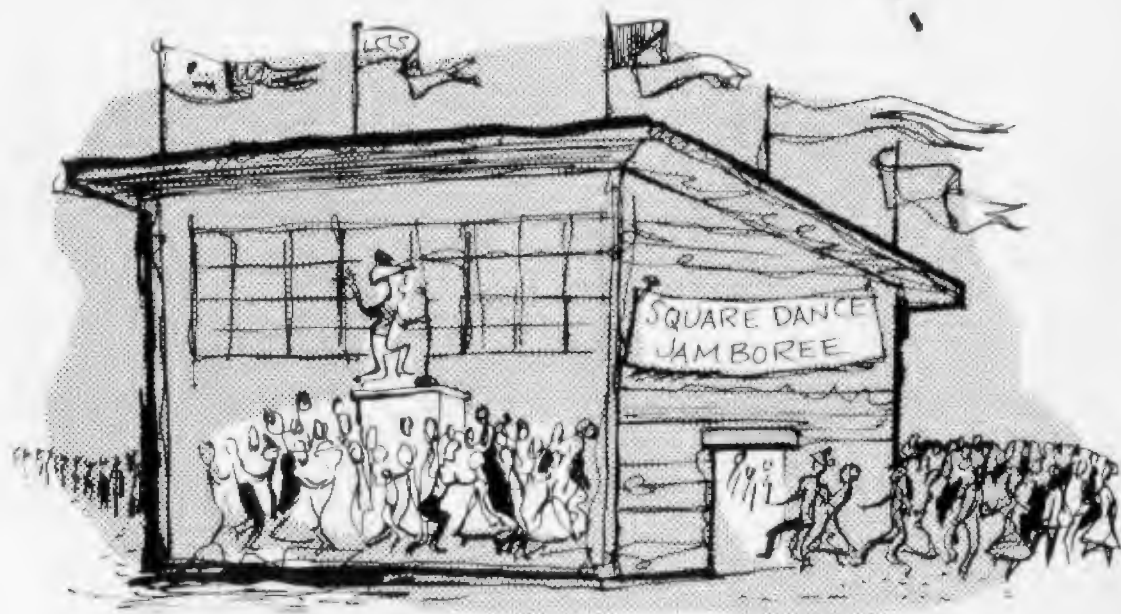


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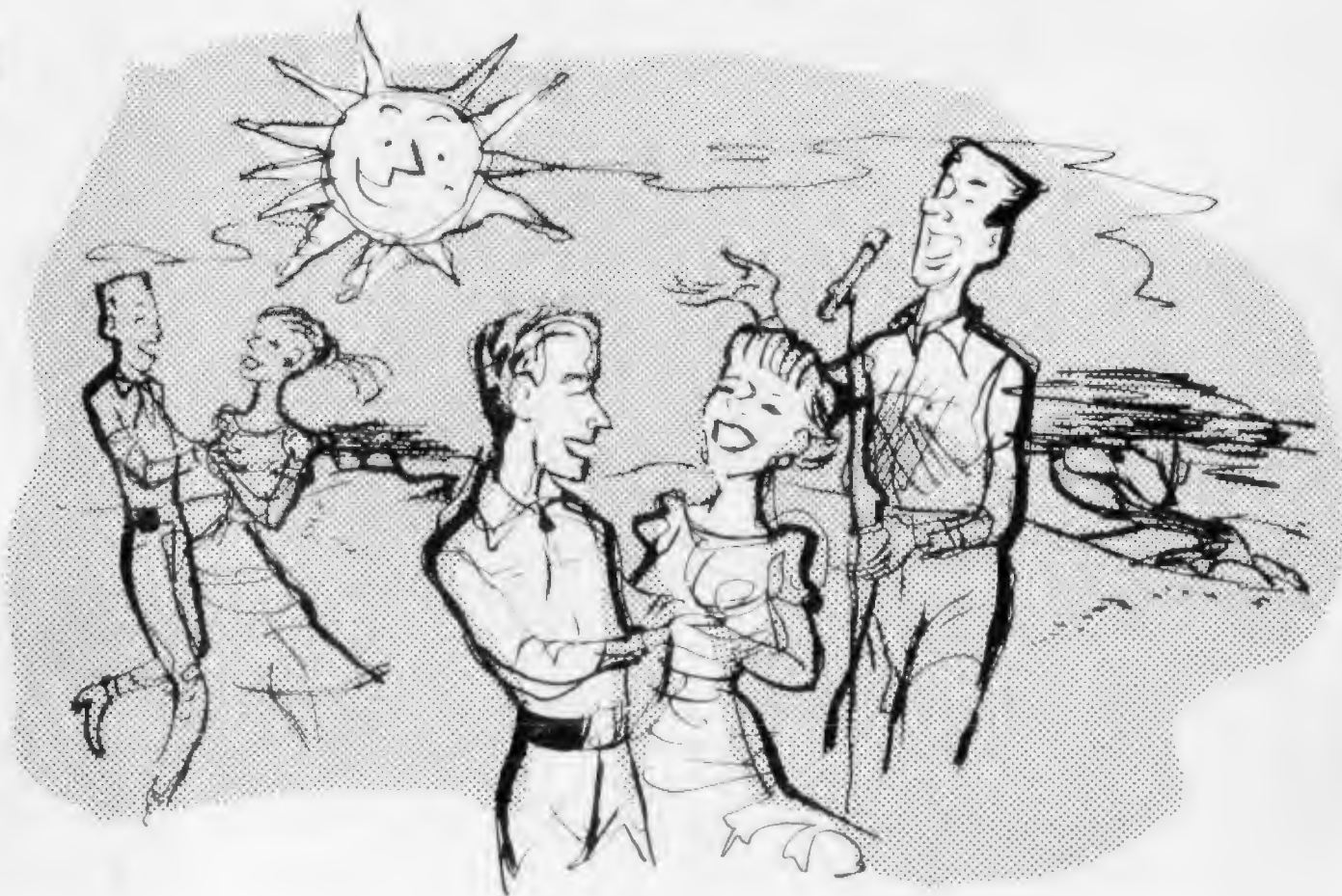


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Square Dance Date Book

- Oct. 2—2nd Annual Fullerton Festival
Sunny Hills, Fullerton, Calif.
- Oct. 2-3—8th Intermountain Festival
Ogden, Utah
- Oct. 3—Tri-State Assn. Convention
Joplin, Mo.
- Oct. 4—6th Ann. Aebleskive Square Dance
Memorial Bldg., Solvang, Calif.
- Oct. 4—Greater Cleveland 2nd Ann. Fall Fest.
Berea Fairgrounds, Cleveland, O.
- Oct. 9-10—5th Atlantic Convention
Hotel York, Toronto, Ont., Canada
- Oct. 9-10—10th Ann. Western Festival
Wyo. Union Ball Room, Laramie, Wyo.
- Oct. 9-11—Vacation Institute
Nippersink Manor, Burlington, Wisc.
- Oct. 10—Circle and Squares 2nd Fall Festival
Nanaimo, B.C., Canada
- Oct. 10—3rd Mo. State Round Dance Fest.
Munic. Audit., St. Joseph, Mo.
- Oct. 10—Ann. Harvest Festival Dance
Natl. Guard Armory, Delano, Calif.
- Oct. 10—Covered Wagon Daze Square Dance
Borrego Springs, Calif.
- Oct. 17—So. Dist. Fall Fest.
Civic Audit., Ardmore, Okla.
- Oct. 23-24—4th Richmond Fest.
J. Marshall Hotel, Richmond, Va.
- Oct. 23-25—Hoosier Square Dance Festival
Evansville, Ind.
- Oct. 24-25—2nd Ann. Kissemini-Nar
Kissimmee, Fla.
- Oct. 30—Palm Swingers Hob-Goblin Ball
Playhouse, Palm Springs, Calif.
- Oct. 30-31—Quadri-Centennial Int'n'l. Festival
Pensacola, Fla.
- Nov. 6-8—9th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 7—No. Dist. State Callers' Assn. Fest.
New YMCA, Aurora, Ill.
- Nov. 7-8—Fall Fun Festival & Barbecue
Bishop, Calif.
- Nov. 8—Sets in Order Subscription Dance
Danceland Ranch, Camp Hill, Pa.
- Nov. 15—South Coast Winter Hoedown
Sunny Hills, Fullerton, Calif.
- Nov. 21—5th Ann. Southwest Festival
Memorial Audit., Dallas, Texas

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. XI NO. 10

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"DIMES" CHAIRMAN PASSES

Art Lafferty who has been active in the Burbank, California, March of Dimes Square Dances for such a long time, passed away on Friday, August 28. He had, of late, made his home in Lancaster, California, but was well-known for his civic as well as his square dance

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activities in Burbank. He will be sorely missed by his many friends.

SQUAW DRESSES IN MOSCOW

As a part of the American National Exhibition which took place of recent date in Moscow, Russia, squaw dresses manufactured by Hilb of Denver were chosen by the United States Information Agency as the best representation of the American Western and Square Dance type of dress. The selections made were from the new Aspen 1960 Preview Dress Presentation.



HAROLD BAUSCH

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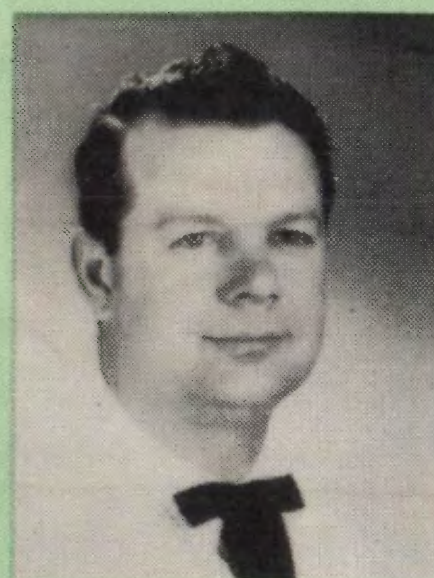
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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . It has been quite a struggle getting square dancing interest revived locally, and we are hoping that it will now begin to grow and develop into a full-fledged program in the area. The articles and illustrations in Sets in Order have been a great help to us in our work.

Ethel and Ken Lambert
Milford, Dela.

Thank you. Our current project these days is to compile a majority of these style picture series into one volume. We feel that this should help a bit too. Editor.



Dear Editor:

. . . Enjoyed the August cover (above). I would like to have seen Mr. and Mrs. Average Dancers sans shoes and boots . . .

Thelma Anzer, St. Louis, Mo.

The Rutherfords received quite a bit of attention over their front-page appearance. Harry is 5'7" and Jeri is 5' 6". Here's a stocking-footed view. Editor.



Shoeless Rutherfords

(Please turn to page 42)



AS I SEE IT

bob osgood

October, 1959

THE thirty-day period, starting the middle of last month and going until the 14th of this month, is "Let's Everybody Count Square Dancers' Noses Month." As explained in the last issue of *Sets in Order*, never has a census been taken among square dancers and we're a bit curious just how many share the hobby. This census could be a great success if you and all square dancers take part.

Please check with your September issue of *Sets in Order* and send in your postcard by the middle of the month or use the duplicate copy that you'll find in this issue, Page 49.

A Dancer's Code of Ethics

WE'VE OFTEN wished that there existed some code of ethics that pertained to dancers just as there is one for callers. Folks starting new clubs or organizing new associations have written in asking for such a code that might be included in their constitutions. Unfortunately we have none to send. Over the years we've collected thoughts on the subject, however, and perhaps some of these may encourage the contribution of others and eventually we may come up with a code that all dancers will wish to use.

First of all, we believe that any code should start with the Golden Rule, not to be dramatic but because we believe that this is the true foundation of the square dance feeling. Next, if we're to have a personal pledge we might include the following: (1) I will not bring into the square dance movement anything that could harm it or misrepresent it in any way; (2) I will say nothing about the square dancing hobby, or other square dancers, unless I can say something good; (3) I recognize that square dancing is dependent upon cooperation rather than competition; (4) I will do what I can to bring newcomers into square dancing; (5) I recognize that pettiness and bickering can undermine the foundations of our hobby and I will do all within my power to stay clear

of such inharmony; (6) I will personally do what I can to further the activity by promoting square dancing in the proper spirit.

Undoubtedly this is only the beginning, but eventually enough may be done with the wording and ideas to make this a pleasant and desirable document to which we may voluntarily subscribe.

Taking this code idea a step further — what about a Code of Ethics for Square Dance Clubs? "How," we're asked, over and over again, "can we stop such-and-such a club from pirating our members?"

Often this cry represents a "hurt" feeling on the part of a club that is not doing all it can to hold its members. If the club provides a "come again" atmosphere by its sincere friendliness, dancing ability, caller-attraction and over-all sense of harmony then it is in little danger of losing its members.

Because several clubs within a given area must live happily together, respect for each other's membership, party nights and special projects must be understood. An attempt to outdo another club or to encourage members to leave one in favor of another is surely not in the best interest of the hobby. Two or more separate clubs pulling together to promote square dancing can achieve much individual good. A club's growth will be proportionate with its sincere desire to help the activity as a whole.

A code of ethics will not necessarily make a club a better one. There are many countries today with perfectly constructed and well-worded constitutions who are yet on the brink of internal disaster. The heart and understanding must be present for any government, or club for that matter, to be a success.

A club code needs to be broad, not limited. Belonging to a square dance group in the first place must be a privilege, not an obligation. The feeling "You're a member here; come hell-or-high-water you *must* attend and support us" needs to be replaced by the feeling "We hope

you'll come to our dance where you can contribute the most by your presence and derive the greatest enjoyment along with the others who attend."

If a dancer is made to feel bound by obligation to attend a club he does not enjoy, he may drop out of square dancing completely and we may lose a good dancer. It all comes back to this simple point — the over-all good of square dancing comes first. Each club and each caller must earn an allegiance — not just expect it.

If ever an association had its work cut out for it, it would be to find a way to instill in its member clubs a knowledge and understanding of how to go about making each club a better one. Too many times the problem is attacked in the middle, rather than at the beginning. "How can we get more dancers?" One or a number of answers to this might not solve a thing unless a club is prepared to hold its dancers after they come. "How can we get a caller who will attract a crowd?" Here again is the assumption that the responsibility for low attendance lies elsewhere than on the shoulders of the club itself.

The same caller may call the same identical program in his same inimitable style for two different clubs. One club may be a crowded success each time it meets. The other may be a miserable, poorly-attended failure. Why? Certainly, at least in this instance, it isn't the fault of the caller.

See how you check out on club friendliness. Is the treasurer the only one to greet the guests as they arrive? Once they're in, and their money is collected, are those attending encouraged into squares and into the friendly huddles between dances? If your club rates high on this point; if your caller delivers a well-programmed dance and you're still in trouble, then you need to look further. If the dancing ability seems low (as it often is when many members have been out of classes for several years and have never been taught the current figures) then plan an evening or two for a workshop and make it appealing enough for *all* the club members to *want to come out*.

No, a club code of ethics alone won't make the club a better one. If enough members sincerely want a club to succeed, *it will*. If the majority of members don't care, all of the

written laws of the land won't make it a success. The responsibility rests on the shoulders of each individual who makes up the club-personality. If your club-personality is attractive enough no club in the world will be able to "pirate" your members.

For further reference to an individual's responsibilities where the square dance club is involved, be sure to read Bruce Johnson's article "The Club Dancer Has Responsibilities Too" (S.I.O., April 1959). It's one of the best we've ever read in this particular field.



The Trip's the Thing

FROM the series of articles on "Getting There is Half the Fun" you may have guessed by now that we're great advocates of square dancers leaving their local haunts and getting out to dance with the rest of the world. This is, of course, the purpose of the regional, state and national conventions each year, and even though the sound and the floor and the average level of dancing may fall a little short of expectations, the educational value of seeing just what a large activity this is is well worth the trip. We do feel that an even more important result of such a venture is the traveling itself.

We've mentioned in the past about the bus trips some of our clubs have taken in order to dance with other clubs out of the area, and about Rip'n Snorts' trek to Hawaii. All of these have been "fun" experiences but the real value has come through the closer ties that have been established among the participating members.

On an even broader scale, the folks in Oklahoma have hit upon a yearly trip that seems to be the granddaddy of them all. Starting back in 1956 the first Oklahoma Fun-Caravan was formed to entice more Okies to participate in the National Square Dance Convention, that year being held in San Diego. More than 200 joined the cross-country junket with square dancing and sight-seeing tossed in at various mile-posts along the way. Such was the success of the venture that the following year, with the

Convention in St. Louis as the goal, the first Fun-Train resulted. We had a front-row seat for this one, becoming an honorary Okie and experiencing first-hand just why such a trip was a natural for square dancers.

Two years ago the trip destination was Louisville by train and then, for this past Convention in Denver, the Okies again resorted to automobiles for their Fun-Caravan. Already more than 200 have paid their deposits for the train ride and all of the extras connected with next year's Convention in Des Moines.

Behind all of this "fun" is Howard Thornton who spends endless hours as Train Director in handling all of the details. "Details" in this case means lining up the trains, reserving enough hotel rooms in the Convention city, planning for the Okie banquet and taking care of the thousand and one little details that go hand-in-hand with an enterprise of this size. "It's all worth it," Howard tells us. And it must be, for he gets very little opportunity to do anything but work once one of these is under way. Howard feels that other areas could benefit by organizing similar Fun-Trains. "... these things are wonderful for the promotion of square dancing in general, for, when people have fun together they tell their friends and that interests more folks in dancing... I'll be most happy," says Thornton "to pass along all information as well as the results of my four years' experience in promoting these affairs."

So there you are. If your area is about ripe for just such an experience drop Howard a note: Howard B. Thornton, 2936 Bella Vista Drive, Midwest City, Oklahoma.

Sound Off

ONE DAY, a few years back, we received an SOS from a gentleman by the name of Elmo Williams. He's a top film editor out here in Hollywood and on this occasion was just finishing a documentary film on the American Cowboy. While shooting one of the sequences in New Mexico he had taken about three minutes of a typical square dance and now he suddenly realized that he had no sound track for this portion of the movie. Could we help?

You never know until you try just what you can or can't do, so we took Arnie Kronenberger with us and we went over to the studio to have a look. In the small projection room we were quite thrilled by the color of the several sets of dancers doing a beautiful job with

some square, but for the life us we had no idea which one! Because we didn't even know what music was used we had to guess that this was a patter call. Working backwards from the finished dance to come up with the call was a new challenge, but by watching the film over and over for two days we finally wrote calls that seemed to fit the movements.

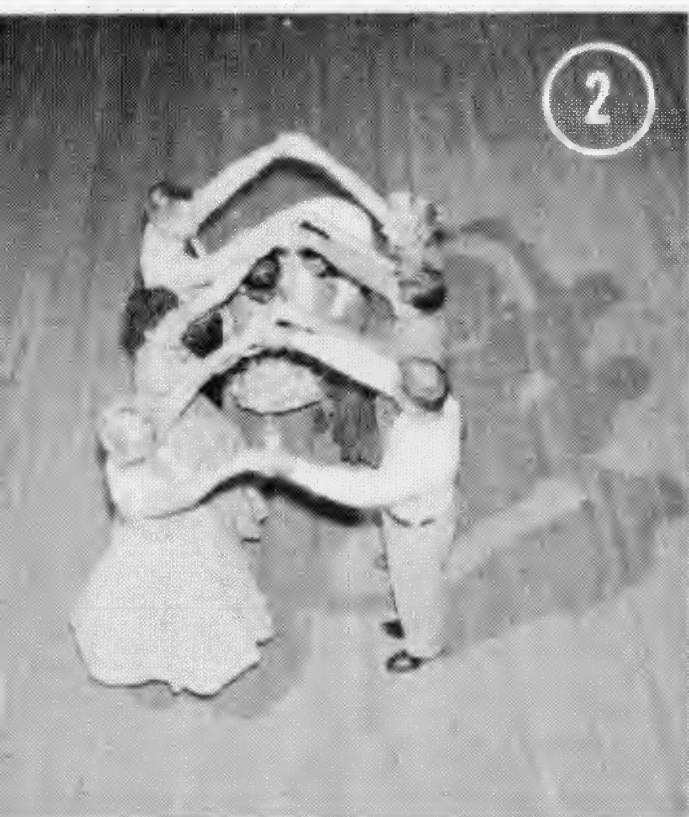
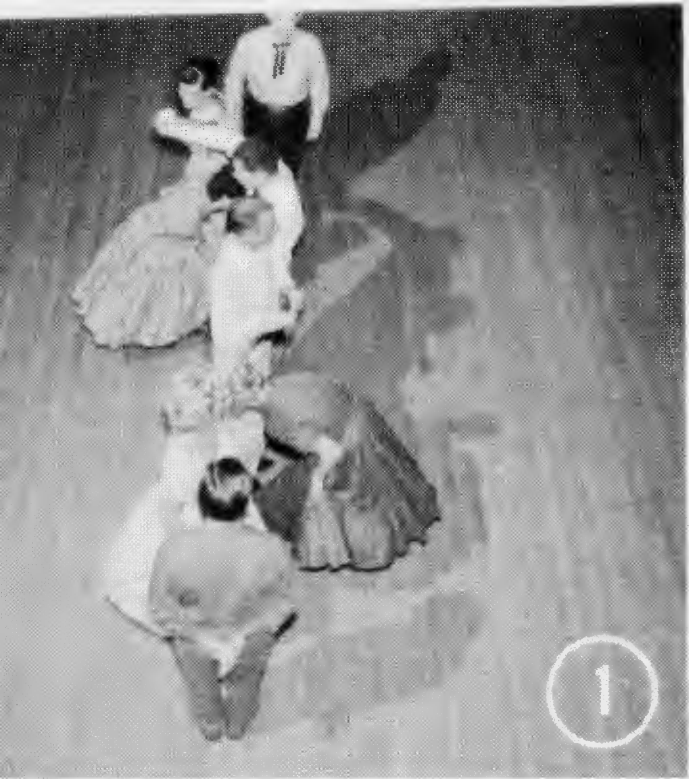
Next we had to record the calls and music so that they could be added on to the film. Using a special editing viewer called a moviola we took a blank piece of film and, noting each time the dancers would take a step, we would punch a hole in the corresponding blank. This blank, when played at regular speed, gave us the metronome count of 136 beats per minute. This was how fast our musicians would play. After practicing our calls with hoedown music that our band had worked out, we moved to a large sound recording studio and were able to deliver the needed sound track.

Thinking back on this experience we came up with the idea that perhaps you might like to try your hand at a bit of dance identification. While we were shooting style pictures for the next twelve months, we asked our dancers to pose for a few extras that we'd like to have you identify. You can determine your skill by "taking the test" on Page 10.

A New Feature

REGARDLESS of current trends our hobby may be experiencing, we are quite mindful of the background of tradition in the squares and rounds we enjoy and in the music to which these dances are set. Just as many of today's singing calls and current round dance favorites are composed to today's popular tunes, many of our traditional dances were invented to the accompaniment of the hit tunes of former days. Today we refer to many of these tunes as folk music, but at one time they were just as new and just as original and certainly equally as peppy as those we hear on the corner juke box.

We have always been quite taken by these "folk tunes," particularly the ones that have exerted some influence on our activity, and for some time we've toyed with the idea of running a few of them in Sets in Order. We contacted Terry Golden who we feel is one of the tops in the field and "Old Dan Tucker" (Page 17) is the result. We plan to run more of these from time-to-time.



WHAT ARE THEY DANCING?

HAVING ARRIVED a little late for your regular Saturday night dance you sit on the side lines and try to figure just what dance the caller is calling. With a singing call you have little or no trouble but in a patter call, or if you can't hear the music or the calling it isn't so simple to identify the patterns.

Here are six different patterns or movements that should be identified with six particular dances. Two are from singing calls and the remaining four are patter patterns. With the great similarity in today's figures and with such a preponderance of hashed material, we've had to go back a little for some of the examples. Chances are, tho', that if you've been dancing or calling for two years or more you'll recognize several.

A score of three correct answers means that you're pretty doggonned good. Four is exceptional. Five is completely out of this world and six, why man, you're just not human!

When you give up you'll find the answers on page 48. Good Luck!



NEWS REACHES THE DANCERS THROUGH AREA PUBLICATIONS



By Helen Orem, Assistant Editor, Sets in Order

SOME 85 square dance publications flow over the desks of Sets in Order each month. In this figure are represented papers sponsored by clubs, by associations, produced by individuals and commercial organizations. They come out monthly, bi-monthly or quarterly. They are typed on a stencil, verityped or typeset as preparation for printing by mimeograph, hectograph, letterpress or offset method. They range in size from 4" x 7" to 9" x 12".

Thirty-two states are represented with their own area publications, California leading with 12, Illinois following with six. Six are printed overseas; three in Canada. Fifty-eight percent of the 85 magazines and papers are sponsored by callers' or dancers' associations; 28% are operated by individuals; 10% come from clubs; the remaining 4% from commercial houses.

Such a wide variety of reading matter on square dancing is one of the most interesting aspects of our square dance picture today. It indicates a wide and specialized reading public for these publications which in ambitious or less ambitious ways are making their contribution to the activity and doing an excellent job.

Naturally, there are casualties among the publications, for various reasons and, stemming from the great thirst for help and knowledge which was displayed at the Publications Clinic at Denver's Convention, we would like to present here some ideas and basic technical information which may help to stem the casualties and provide scope for improvement.

It goes without saying that there are many variations to the methods of preparing and publishing a square dance magazine, on any scale. We will deal with only the most basic aesthetic as well as technical facts.

To begin with, neatness is of prime importance. Square dancers are too busy to stop and

try to figure out hazily printed words, even about their favorite hobby.

We have selected a few outstanding examples of good work in square dance publications, showing special merit and good taste. Along this line, The Round-Up, published by the Folk Dance Federation of Minnesota, is a consistently neat and readable magazine, both from its type of material and the way it is put together. When you look at this publication you will note the good balance between the pages, viewed as a whole. An important point for an editor to remember is that facing pages in his magazine look well together.

In The New England Caller, the editor has used news items to lead the readers to his advertising matter. This is done on nearly every page, adding interest to the appearance as well as "luring" the reader.

In The Open Squares, which is a directory of places to dance and is discussed more thoroughly later in this article, advertising also appears on the page with the listings for each day of the week. This again leads the reader to the advertising and gains interest.

One word here about the advertising appearing in square dance magazines. If it can be confined to that of direct interest to square dancers in their hobby, it is good. It is sometimes impossible, budget-wise, but keeping good taste at this point is also important.

Square Dance - Where?, a directory published by the Square Dance Callers' Assn. of Northern California, also uses news items in an enticing manner. The page looks interesting because various harmonizing type-faces have been used. Particularly notable is the use of the "brush" type-face in the name of the contributors. Since it looks somewhat like handwriting, it marks each contribution, in effect,

with the signature of that person contributing.

The Midwest Dancer, published in Chicago, is always neat in appearance. Its process starts at the typewriter and somebody is due for a paean because it is very rarely that any error mars the pages.

Square Dance News, published in Campbell, California, achieves extremely fine reproductions of photographs.

A particularly well-done sheet is that News Letter put out by the National Capital Leaders in Washington, D.C. In its pages you can see the perfect balance between general reading matter and the advertisements and also the relationship between the facing pages.

To Go Into Detail

Observations from people who are working constantly as professionals in the medium of publications may be specifically helpful in the following paragraphs.

First, our own editor, Bob Osgood, starts us off:

"The editor, with one eye cocked on acceptance of his paper, must be a master diplomat, doing the impossible in at least attempting to please everyone, all of the time. He is the Field General, directing the quantity and the tone of the articles in each issue. A wise editor will see that there is more than one way to interpret a story correctly. He will, to the best of his ability, praise that which is right in square dancing, dwelling on good examples and at all times making his publication adhere to the best principles of square dancing."

In editing copy for his publication the editor is certainly first impressed by written material. A verbal message relayed over the telephone or at a dance stands a good chance of being inaccurate. Secondly, his eye is attracted to neat appearing material, typed, if possible, and never a carbon or mimeographed copy. As for the material itself, the editor wants to use the stories that are of the greatest interest to the largest number of people. A short article, well written, always has the best chance of being accepted. An article with a new approach or a "clever gimmick" is many times the answer to the editor's prayer. Above all, the editor needs help in covering your area. If your material is not acceptable, find out why. Then do a better job of preparation the next time.

Bob and Doris McCartney of Pasadena, have published The Open Squares, a successful monthly directory to area dancing, for the past 10 years. Queried as to how such listings may be facilitated and be most helpful, Doris has this to say:

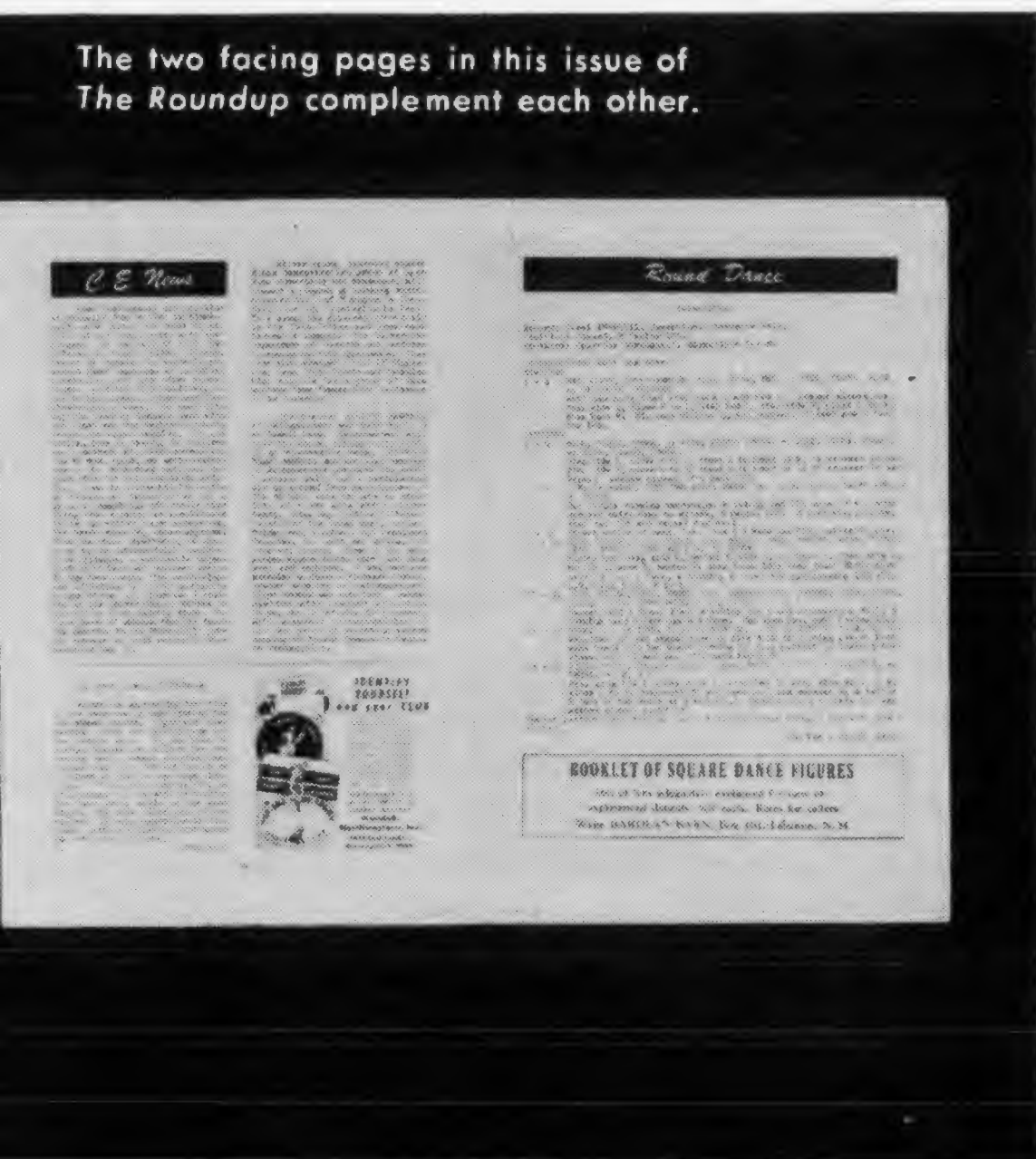
"Co-operation is the first requisite to putting out a successful dance listing. By this I mean that the caller or club wishing to list a dance must take the responsibility of letting us know that he wants his dance listed.

"The small charge we make helps to put the cost of compiling where it can be recovered. The Open Squares charges 50c a line for listings and most average two lines, totaling \$1.00. If only one couple a month who wouldn't otherwise have attended a dance, does attend, the charge is already recovered, as most dances hereabouts cost at least \$1.50 per couple. If not even one couple is induced to the dance by the listing, the question is raised as to whether the listing is valuable and is theirs to answer.

"We make it as convenient as possible to give us listings by having pads of forms available. An instruction leaflet telling our rates, etc., goes with the forms. Handling the volume of information which we receive each month, we must encourage uniformity and by making it easy to use our forms, we cut down on telephone calls, odd-sized bits of paper or anything else which can slow up the work.

"Revising the directory every month is imperative! In August, 1959, we listed 239 open dances (mostly club dances, some workshops

The two facing pages in this issue of *The Roundup* complement each other.





(Left) News items spread throughout the magazine draw attention to the advertisers. (Right) Easy to locate day-by-day listings are a service to readers.

and other non-sponsored dances); 30 round dance classes; 23 beginner classes and 10 junior dances. We must depend upon being informed if someone wants a listing in and cannot check at the last minute if a certain dance listing has not come in. A last-month's listing will not be repeated without confirmation. Our guess can be wrong as often as it can be right."

Art Walker of Hollywood Typesetting Co. offers the following hints on preparing copy:

"The material should be typed on clean paper, double-spaced and with each page referring to one article numbered consecutively. Of prime importance is editing *before* this typewritten copy is sent in. Alterations are expensive. Carbon copies should never be sent to typesetter because they are not legible. Also, check carefully for uniform style, punctuation, spelling, capitalization, figures—such as names, dates, amounts of money, statistics, etc."

Ruth Paul, paste-up artist on Sets in Order, offers the following from her department:

"For offset printing (the method by which Sets in Order is printed) the printer will often furnish paste-up sheets which are the exact size of the magazines, with exact top, bottom and side margins indicated in very pale blue ink which will not photograph.

"Offset printing, by definition, is a photographic process whereby printing is made from a plate made from a negative which photographs a pasted-up combination of typed or typeset copy, half-tone photographs or line drawings.

"The paste-up artist often has a 'dummy' or pattern of the proposed issue to work from

so that each page contains what it will in the final form. A dummy is like a dress-pattern with the artist as the seamstress. Sometimes the editor acts as paste-up artist and prepares the dummy, following through on the whole process.

"The paste-up artist receives reproduction proofs from the typesetter. These are on slick white paper with first-quality black ink to prevent smudging.

"Fingers must be clean to work on the copy as smudges from inky fingers will be picked up in the offset process.

"The excess border is trimmed off the pieces of copy which are put together carefully like a jig-saw puzzle by coating the back sides smoothly with rubber cement and pressing them firmly in place on the paste-up sheet. If line drawings are in proper size they can be pasted with line copy or reading matter. Photographs or half-tones are rarely the proper size and so must be reduced by the printer to a size specified by the paste-up artist on the edges of the original photos.

"It is helpful to have the pasted-up sheets double checked before they go to the printer. Corrections at any time after this point will run into even greater expense."

From the printer's viewpoint, here are some hints from Larry Hewson, sales representative of Ray Burns Lithographers, Los Angeles:

"On submitting copy to the printer for either offset or letterpress printing, the first consideration is *clean* copy — physically clean, that is. On a pasted-up sheet which is to be photographed by the offset process, 'squeezed-out'

residue rubber cement can be readily removed by a 'pick-up' eraser of natural gum rubber.

"If a cut-out piece of copy is to go with another piece of copy, for instance one line of type to be inserted, be sure that sufficient margin is left — as much margin as possible. Otherwise the shadow of an edge of paper will show on the negative as a black line. Then the 'stripper,' or lay-out man at the printers', must go over and paint out this line on the negative, increasing the cost of the work.

"In this connection it is a well-known fact that if the copy comes in clean the stripper can be sure the customer wants a quality job; if copy comes in with type pasted crooked, finger marks all over it, he may get the idea a sloppy print job is all that is required.

"If drawings are used with line copy and are pasted up with the reading matter, there is no additional charge by the printer as no extra effort is demanded of him.

"A 'half-tone' or photograph is printed by a system of dots, which control the black and white and shadings. These dots are in varying sizes and for a light shade are smaller than for a dark shade. Examine any newspaper photograph with a magnifying glass and you will be able to discern the dots.

"When half-tones are furnished for offset printing they should be marked clearly in black grease-pencil as to where the edges of the picture should come. The pencil marks will not impair the surface and can be readily removed with a dry cloth. The crop-marks, or indications where the picture is to be cut should be drawn upon the face of the picture to fit space allotted.

"If half-tones must be inserted by the printer into line copy the place where the picture goes

(Top to Bottom) Midwest Dancer is an example of neatness. Square Dance Where features excellent handling of news. Square Dance News excels in good photo reproduction.



should be marked on the pages, as for instance, 'A'. The picture should also be marked *on its face*, in black grease pencil, outside of the space to be used, 'A'. Then the stripper knows immediately which picture goes where and no time is lost."

And, In Conclusion

It is hoped that the above has been of assistance to those struggling to put out regular publications in the square dance field. These publications are a great element in helping to preserve the individual identity by area of our square dance activity, an extremely important consideration.



ON THE COVER

In the spotlight again is our friend the Caller. Seemingly unaware of the problem he's creating among the other males present, his only concern is to look and sound the part of the main attraction he undoubtedly is. Our hero doesn't really exist except in the imagination of our artist-type friend, Chuck Jones.



By Lt.-Col. J. F. Schnabel—Paris, France

TWO SQUARES of dancers from the Paris Squares travelled more than 800 miles in mid-June to represent American Square Dancing at the La Reole International Folk Dancing Festival in the Sauterne country of South-western France. Dancers from Spain, from the French Pyrenees and other areas of France gather each year in the picturesque village of La Reole to dance in traditional costume the intricate patterns handed down from generation to generation. This year, Square Dancing was added to the program and marked the first time that the majority of spectators had ever seen our American dances.

The Paris Squares danced on three separate occasions during the two-day festival, with Witch Doctor especially catching the crowd's fancy since the tune is extremely popular in France under the title, "Docteur Miracle." The calling here was my responsibility.

The "Festival Folklorique" opened with a grand parade of hundreds of costumed dancers winding thru the narrow streets of La Reole. The clatter of cowboy heels on the cobblestones contrasted sharply with the shuffling of soft slippers worn by the Shepherd dancers. However, the bright western garb of the gents and the colorful dresses of their taws suffered not at all by comparison with the elaborate mantillas, glittering shawls, etc.

The main exhibition dances took place later on a raised platform in the center of a sports arena under the blazing sun. Paris Squares

Paris Squares dance to Jim Schnabel's calling at La Reole, France. Photo by P. Claviere



dancers were intrigued to see that many of the basic square figures stem directly from the energetic French folk dances. Do Sa Do, Pass Thru, etc. were distinctly recognizable.

Astonishment greeted the Squares in their lead-off, Santa Fe Stinker, giving way to genuine applause. From comments afterwards it was apparent that the fast pace, the novelty of having a caller, as well as the square dance garb, struck just the right note.

Aside from the dancing, the highlight was the Mayor's banquet for all visiting dancers in the enormous 11th Century dining hall. The hospitality of the French hosts was exceeded only by the friendly gaiety of the guests as each group in turn staged a spontaneous dance exhibition. Paris Squares were faced with a real problem — no electrical outlets in the ancient building — but we managed to lead the dancers thru a stamping hoedown "sans musique" which upheld the honor of the Paris visitors.

President of the Paris Squares, Lt.-Col. Clay Tasker, made all arrangements for the trip to La Reole, which was a very good exercise in international relationships. For his pains, Clay received the hearty thanks of the group and the honorary, if irreverent, title of "Fete-Head."

HOMES FOR SQUARE DANCING Part VII



IN Spokane, Washington, the Kermit Deckers had been doing Western square dancing for two years when there came a need for facilities in which small groups could practice or dance. This impelled the Deckers to build their house with a large recreation room — and so Decker's Dancing Dungeon was born. The name was given the basement dance-spot the first night of its use and has stuck. That first dance was held before the roof or side-walls were up.

For the first two years the dancing was on smooth concrete and took place only six or seven times a month but one Sunday about 11 couples of the regular "gang" came over equipped with hammers and saws and put down a beech hardwood floor. The job was done in five hours.

Since the wood floor was laid and finished

the room is used now about five nights a week by various round and square dance clubs and classes in both rounds and squares.

The basement room will dance six squares or round dance 20 couples. Improvements are being added all the time. One of the next projects will be a tile ceiling with built-in speakers.



(Above) Deckers' Dungeon

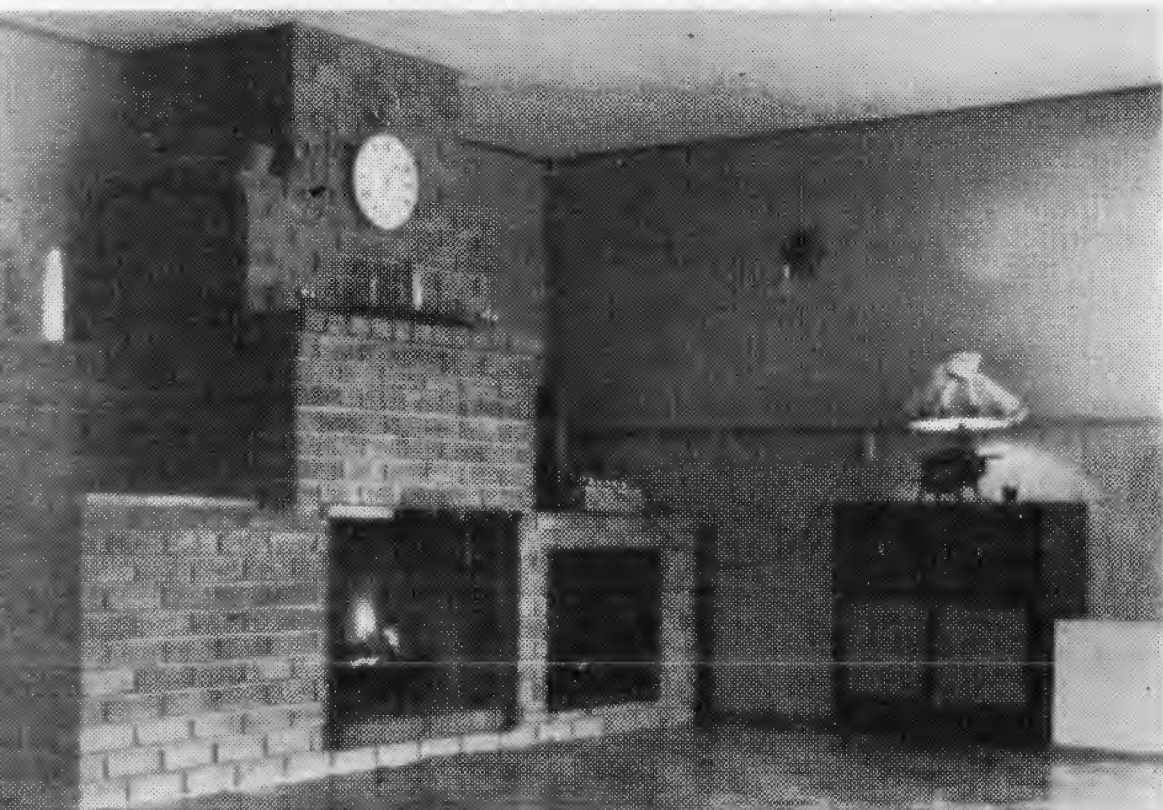
Louis and Lela Leon have a square dance room at their home in Bakersfield, California which was built on top of a patio floor 18' x 22' in size. It is situated away from the main house in order to conform with city ordinances and was built by a dancing friend, Sam Speaks, to whom building is a hobby, also.

The beautiful fireplace in the room was also built by square dancers and the room is filled with mementos from friends in square dancing. One enters the room, which will hold three squares, by sliding doors at the entrance. The room contains a sink and stove for serving refreshments and a large wardrobe where Lela can store her bouffant dresses and petticoats.

Speakers are recessed in to the ceiling which is made of acoustitized material. Walls have a paneled dado part of the way up and a woodland scene will be painted on the wall above this, creating a feeling of spaciousness. Floor is of cork tile over cement.

The Leons use their dance-room for special parties, for workshops in round dance technique and the young folks in the family enjoy it for ballroom dancing.

(Below) Leons' Square Dance Room



LADIES on the SQUARE

BEGIN WITH A BASIC



By Natalie King—Eureka, Calif.

IF YOU are just beginning to sew your square dance wardrobe, the best choice is a simple skirt and a blouse or two. Think of your outfit as a costume and plan accordingly. Select a print of several colors, having in mind a blouse that will match each one.

Allow six yards of 36" material for a very full skirt. Cut off enough material from one end for a waistband and shoulder straps if desired. Now tear material lengthwise into three 12-inch wide strips. Cut off two yards from one strip and sew on to one of the others. Gather short strip into waistband. Gather standard length strip onto bottom of this. Gather longest strip onto bottom of second strip. Hem. Put in zipper and fasten waistband with buttons or hooks and eyes.

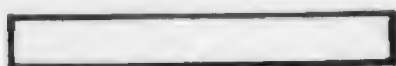


Natalie King

If suspenders are desired, cut two pieces proper length and twice as wide as needed. Stitch with right sides together, turn, press and stitch into place or sew buttons on waistband and work button holes in suspender ends. Remember to cross straps in back to keep them from slipping off your shoulders.

Whether you make or buy your blouses, try for the feminine. Puffed or cap sleeves, eyelet or lace trim, a scoop, square or V neck are good. A blouse made of the same fabric as your skirt gives you a dress effect. Using a basic sleeve pattern you may add puffed sleeves to a sleeveless blouse. Try making them of the same fabric as your skirt.

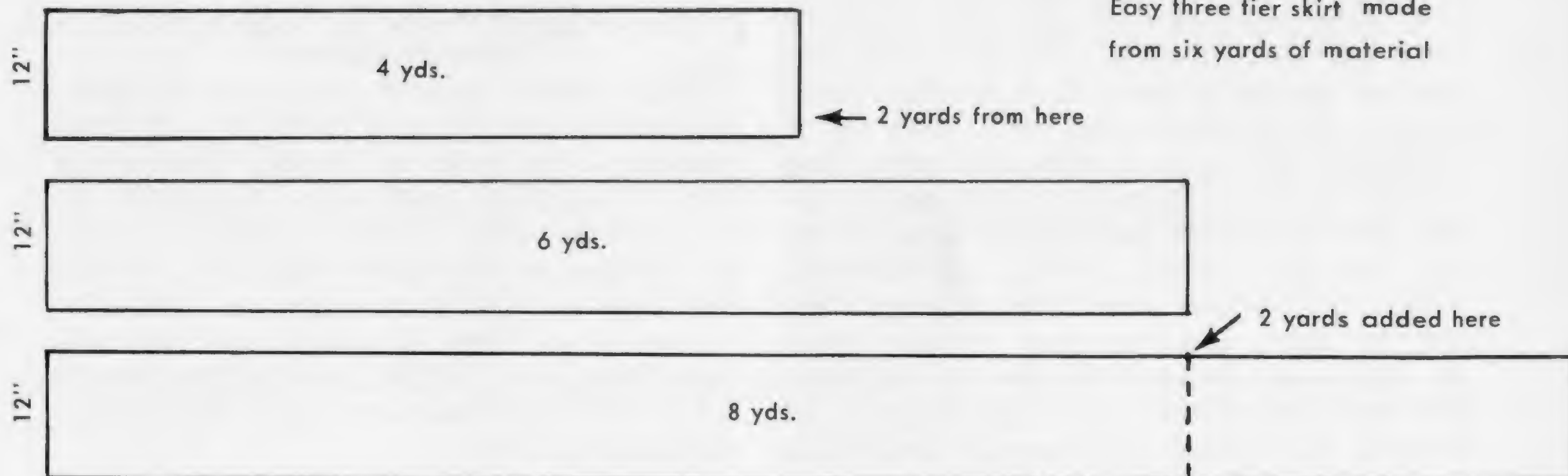
When your skirt is ready and the blouses selected or made, plan your accessories. One time you might wear a wide belt to match your shoes. Make a wide sash or cummerbund to



Waist Band

DIAGRAM

Easy three tier skirt made
from six yards of material



wear another time. Try a contrasting belt to fit over your waistband to which matching suspenders are attached. This could lace together in front. You might like a frilly little apron with a ruffled edge, tied at the back with a big bow.

When trimming either blouse or skirt remember rick rack or other decorative braids are most effective on solid colors. They may be placed around the neck and sleeves of blouses

or down the front. On skirts use trimming just above each row of gathers or stitched in rows about two inches from the bottom. Striped or floral print bias tape is also a pretty trim.

Instead of a three-tier skirt you may use the same idea for two tiers, tear your 36' material into two 18-inch wide strips, cutting off the two yards from the first piece to add to the second.



"OLD DAN TUCKER"

By Terry Golden, Ranchos de Taos, New Mex.

Terry Golden, long a celebrity in our book when it comes to the field of American Tradition, presents this, the first of a new Sets in Order series.

THERE was a man named Daniel Decatur Emmett who lived from 1815 to 1904, his life spanning almost a century. He was one of the fathers of minstrel music. Mount Vernon, Ohio, was his home town. Some of the songs he composed have become, in effect, folk songs. Not only have they been taken to America's heart until they have become part of our lives, like the Stephen Foster songs, but some of them have undergone changes in words, music, and mood, sometimes to the point where the original has been lost track of, resulting in a true folk version.

Dan Emmett wrote *Dixie*, and *The Blue Tail Fly*, but neither went as completely into folk

versions as did *Old Dan Tucker*. In fact, the Lomaxes, preeminent authorities on American folklore don't seem willing to credit Emmett with the song at all. Well, maybe he just polished up a simple folk theme and wound up with a song. We think of minstrel songs as being humorous, which of course, many were, but a mood of wistfulness was characteristic of minstrel songs. In the folk versions that have descended from them this wistfulness is often gone and the humor is more purely light and foolish.

Burl Ives in his *Tales of America*, (World Publishing Co., 1954), devotes a chapter to Dan Emmett. He says that as a boy Dan was

something of a distress to his parents because of his tendency to go for music that didn't always extol the Glory of God. His affinity for the stage alarmed them. The story goes that Dan, at the age of about 15, had a dog named Tucker. At a county fair, Dan, done up in Blackface, got up on a stage and lustily sang a lively bit of doggerel, if you'll pardon the pun, that combined his name with that of his dog. He was a smash success, and therewith a lost cause in the eyes of his parents. They thought there was something familiar about the voice and figure of the boy on the stage. The secret was out for sure when Tucker burst through the crowd and jumped into Dan's



Old Dan Tucker

Well I come to town the other night;
I heard a noise and I seen a fight.
All the people was jumpin around,
Sayin, "Old Dan Tucker's a-comin to town!"

Chorus:

Hey! Get outa the way for Old Dan Tucker;
He's too late to get his supper;
Supper's over; dinner's cookin,
Old Dan Tucker just standin there lookin.



Old Dan Tucker he come to town,
Ridin a Billy Goat, leadin a hound.
The hound barked and the Billy Goat jumped—
Th'owed Dan Tucker right 'straddle of a stump.

Chorus:

arms. Despite protestations from parents and preachers, Dan Emmett was launched upon an outstandingly successful life-long career.

Current Version

The version I present here is not the original. It's about as I sing it, probably with some variations I'm guilty of myself. One of the verses I typically omit when presenting the song before public school audiences, not for fear of shocking the kids — that can't be done any more—but out of consideration for faculty and principal. They get nervous easily. According to Margaret Bradford Boni in *The Fireside Book of Favorite American Songs*, this was first published in 1843.

Old Dan Tucker climbed a tree
His Lord and Master for to see;
But the limb broke and Dan got a fall —
Never got to see his Lord at all!

Chorus:

Old Dan Tucker, he got drunk;
Fell in the fire and he kicked out a chunk;
Got a live coal in his shoe:
Holy gosh-a-mighty how the ashes flew!

Chorus:



Old Dan Tucker was a mighty man;
Washed his face in a fryin pan;
Combed his hair with a Wagon Wheel;
And he scratched his belly with his big toe-nail!

(Double Time)

Hey! Get outa the way for Old Dan Tucker;
He's too late to get his supper.
Supper's over; dinner's cookin.
Old Dan Tucker just a-standin there lookin!

CALLER ROUND UP



GERALD SCHROEDER

Gerald Schroeder — Stuttgart, Ark. — Gerald lives in the rice belt and practices his calling to the tune of the motor on his tractor as he goes about his daily work. In 1956 he was elected President of the Arkansas State Federation and was featured at the Annual Fall Festival. He calls for four clubs and this year served as Director for the Annual Labor Day Square Dance Camp near Hot Springs.



JACK ZOUBIE

CHUCK RALEY

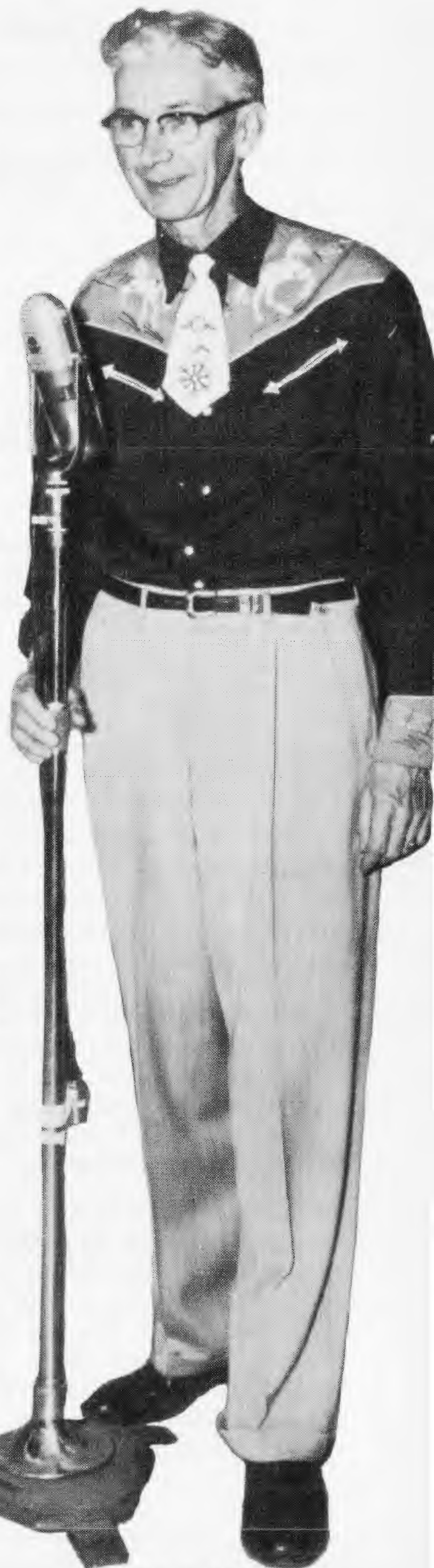
Jack Zoubie — Ottawa, Ont., Canada — Ten years ago Jack was assigned the responsibility of an evening program at the Y.M.C.A. Red Pine Camp at Golden Lake and since that time has been knee-deep in square dancing. Among other things he is regular caller for dances sponsored by the Ottawa Ski Club during the winter. His Dip 'n' Dive Club is unique in that it encourages "singles" but doesn't frown on couples as members. When he is not busy calling dances Jack is employed by the External Affairs Dept. of the Canadian Government.

Photo by Newton

Tom A. Wilson — Cincinnati, Ohio — Tom started dancing when he was 16 in 1916 at County Fairs where "the girls pulled you around" with no instructions. In 1934 Tom was sort of forced into calling for the Buckeye Square Dance Club when the regular caller took sick. He's been calling ever since and for the past eight years has been caller and teacher for the Norwood Recreation Commission.

Photo by Paul Aylward

Chuck Raley — Long Beach, Calif. — Chuck, born in Cullman, Ala. came to Long Beach about 10 years ago while in the Navy, dropped anchor and secured a job as a power company lineman. He graduated in 1957 from Bob Van Antwerp's caller's class and since has made a rapid rise with his vigorous calling tempered by Alabama overtones. Chuck is now calling for five clubs and serves on the board for the Southern California Callers' Association's new caller's class.



TOM A. WILSON

Chuck Jones

NOTE BOOK



Dear Bob,

I'm sure you and the rest of Chuck's readers are going to ask the same question when you see the signature at the bottom of this letter. The answer to all of you, including Chuck, — magazine deadlines don't wait for time, tide, Pan-American Jet Flights, or Jones, to return from exciting trips to Europe. Just as we were both so disappointed not to be at Asilomar this year, I know Chuck is going to feel cheated when he returns and finds that he missed the date of writing his regular letter to you. This morning as I sat down at his desk to unscramble a few of the copious notes and sketches he has been sending me covering a great many of the places and people and peculiar pursuits of a modern Innocent abroad, I saw the words SETS IN ORDER DEADLINE on his calendar. I hope the following letter will meet with your approval and his. I know that for me, this on-the-spot reporting of actions and reactions has made the weeks of separation a rewarding experience.

"*Leaving Los Angeles Airport.* First impression of flying by jet: like riding on tracks — heavy feeling like riding in a Cadillac. Thunderheads all around, still no feeling of being tossed about. It is rather like an elegant truck picking way through a gravel pit. Imagine Ralph Maxhimer with four jets and twelve wheels. Coach seats are comfortable except for *my* knees and my *neighbor's* elbows. Shared

my dessert with a fly. When I shoo'd him away, he broke the record for flying backward at 500 m.p.h. My seat companion has just warned me against *all* foreigners — says they are not to be trusted. His obsession with their lack of bathroom facilities makes me wonder if he is a plumber. Fastening seatbelt for Idlewild Airport in New York. They don't glide these babies in, they *thrust* them at the ground.

"*USSR Exhibit in New York.* Overall impression: exhibit indicates a tremendous preoccupation and accomplishment in technology. My feet are tired.

"*Trans-Atlantic Flight.* Seven hours — too excited to sleep.

"*Paris.* Quelle delight! This is the greatest! Everything is so French. Hundreds of sidewalk cafes, even in the suburbs, each with their tiny tables, cane-bottomed chairs, gay umbrellas. People visiting, drinking, thinking, no rush. My room at California Hotel, quite French in spite of its name, has a cut glass chandelier, bed is covered with green velvet and is set in a sexy little alcove, big windows and a little balcony, marble top table, huge escritoire, great keys for everything. Just walked along the Champs Elysées. Sat under a yellow umbrella. Policemen here are thin, handsome and highly efficient. They seem to thrive on petty arguments and will enter into family disputes without being asked. Saw the sun set from the top of the Eiffel Tower. Can't believe it, but I did. Enchanté with the whole idea.

"*Arrival in London.* First meeting after eighteen months with our beautiful daughter and her handsome husband. She said I look older. Was a little embarrassed after she said it; said she had similar reaction on first seeing Dottie in Italy last Spring, but *just* for five minutes — *then* we looked just the same. A little startling, but a good observation and revealing to all of us. So excited, I promptly lost my attaché case. Didn't know it was gone until amiable attendant in white smock knocked on bus window, came inside, thrust it into my hand with a "There you *are*, Sir," didn't wait for tip, just smiled and jumped off bus. Forgot to tell you I lost my passport in Paris. It was also returned by amiable attendant, only he was French and wore a blue smock.

"Dreadful feeling of vertigo — brought on by Englishmen all driving on the wrong side of the road. Thought I would be prepared for

this, but realize now how deeply inculcated our reflexes are to certain danger signs. London taxis are one of the greatest inventions of the modern world; lots of leg, head, and baggage room. They are driven with a sort of conservative recklessness in sharp contrast with the Paris taxis which are driven with reckless conservatism.

"Two weeks in London. This is the greatest! Warm beer and rather bland food can't mar the joys of seeing the Changing of the Guard, sitting in Trafalgar Square, boating on the Thames, buying a bunch of violets from a flower-girl in Drury Lane, walking over the old paving stones in Westminster Abbey. The past and present are so much one here. The Cheshire Cheese where Samuel Johnson sat and wrote so many of his satirical essays is still operating as a Pub. The steps that were built down to the boat landing for Sir Christopher Wren when he was reconstructing the St. Pauls Cathedral in 1675 are still being used and are called, naturally, Christopher Wren's Steps. We had a lemon squash at the Mayflower Pub which was erected while the little ship was being built.

"A few high points. Seeing the International Horse Show, the Moscow Circus (some of those Cossacks used their mounts more like pogo sticks than animals), a two-day tour out of London through Oxford (they call it Oxford because the oxen forded there), an unbelievable day at Stratford-on-Avon — living history again and climaxed by a superb performance of "Othello" with Paul Robeson. By the way, this tour including bus fare, a night at The White Swan Inn, meals, guide, and second row seats at the theater, cost us \$24.00 apiece.

"Perhaps you have guessed it — have quite fallen in love with London; even allowing for the weather, it is an exciting, crooked, twisting, bright, old town with the broad Thames curving through it, majestic, certain, British.

"First impression of West Berlin: This is a forest in which houses and buildings are *allowed* to grow, too. England's country-side is a vast park — but here in Berlin there is a wildness, a rushing need to express the summer-voice in the short time allotted. It is now the first of August and already the delicate hand of Autumn is pinching the edges of the more susceptible leaves and the voice of the frost king can be heard in the rain. Berlin is a great

copse, a reaching, surging mass of green and blue and white. A city of color, experiment, suspense and vitality. It is exciting; it is the greatest!

"Two weeks in Berlin. Too short a time to come to definite conclusion. Have visited the Dahlem Museum, (while looking at "The Man in the Golden Helmet" I was distracted only by the presence of eleven other Rembrandts); looked and was looked back at in the Zoo, spent half a day at the Botanical Gardens. Have sailed on the Wannsee, bicycled along tree and garden-lined streets, strolled along the Kurfurstendam with its fine shops, glass fronted office buildings, smart restaurants, double decker buses and bright lights. Have stumbled upon the piles of rubble and looked sadly at the bombed buildings, of which there are still quite a few; also have looked at the great, modern apartment houses and the Berlin-Hilton. Have seen fair-haired girls with the strangest of hair-dos, and little boys with rosy cheeks and bony knees coming out of the shortest of pants. Much is going on here in this "island city," and still there is an air of waiting.

"My personal answer to enjoying foreign places and people. I have gone into each city — Paris, London, Berlin — without definite knowledge of it or definite plan for knowing it better. I have tried to let the City show itself to me. I found each one delightful. I have done almost everything the guide books say not to do: I have over-tipped and under-tipped, both because I didn't know any better; no one has scowled at me, they have treated me for what I am — a friendly beginner. (Learned quite a bit of this from square dancing, Bob.) I have trusted people and the largest amount ever taken out of my gullible palm was one hundred francs — about twelve cents.

"Perhaps I've just been lucky about everything — if so, I'm just going to ride with it. Luck is not something one deserves but it is foolish to fight it if it comes your way. I am coming home with sharper eyes and a keener desire to experience the new adventures that are ahead."

Well, that's about it,

Love,

Dottie

STYLE SERIES:

BOX THE GNAT NOTES

THERE is an accepted rule in square dancing that after doing a box the gnat (or flea) you face the person whose hand you've just held, unless you get an instructional call to face in another direction. Thus, if you and your partner face another couple and box the gnat with your opposite, you end up facing that same opposite person with your partner beside you (but now on the reverse side). If, however, you get out of position to start with, say with a half sashay, then following a box the gnat you retain the hand of the person with whom you boxed it, and facing that person, you are in the correct position with your partner by your side to do a right and left through.

In the dance Tic Tac Toe you may expect this call:

**First and third do a half sashay
Go up to the center and back that way
Up to the center and box the gnat
Do a right and left thru the other way back**

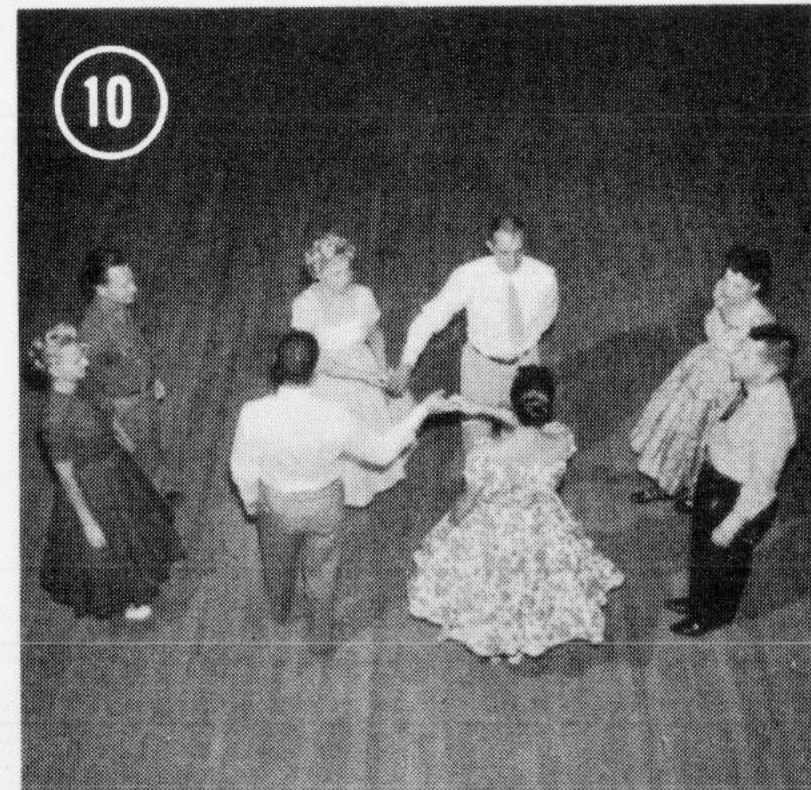
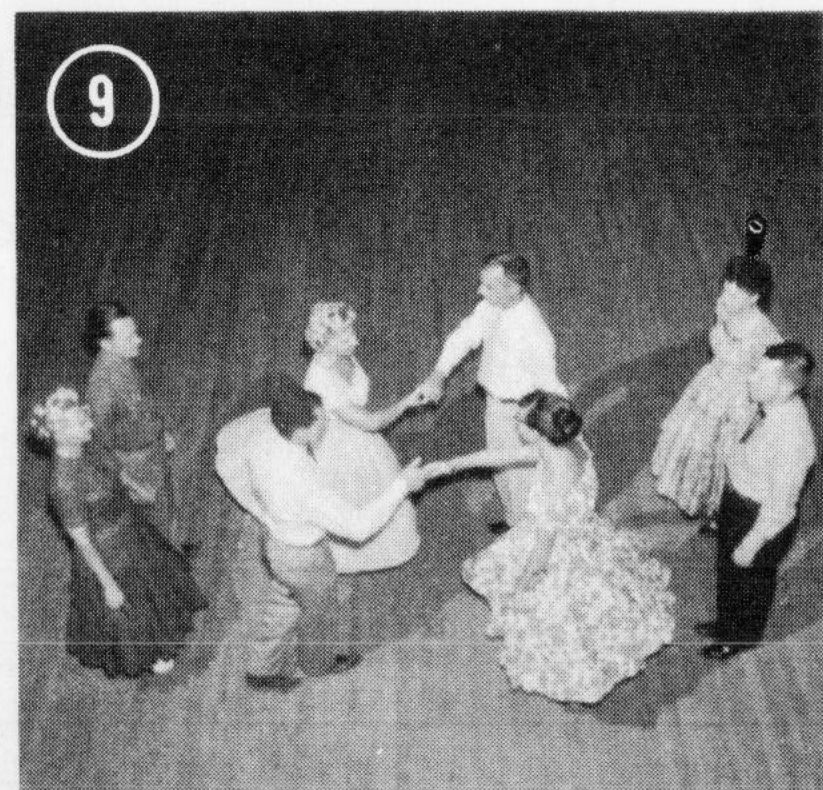
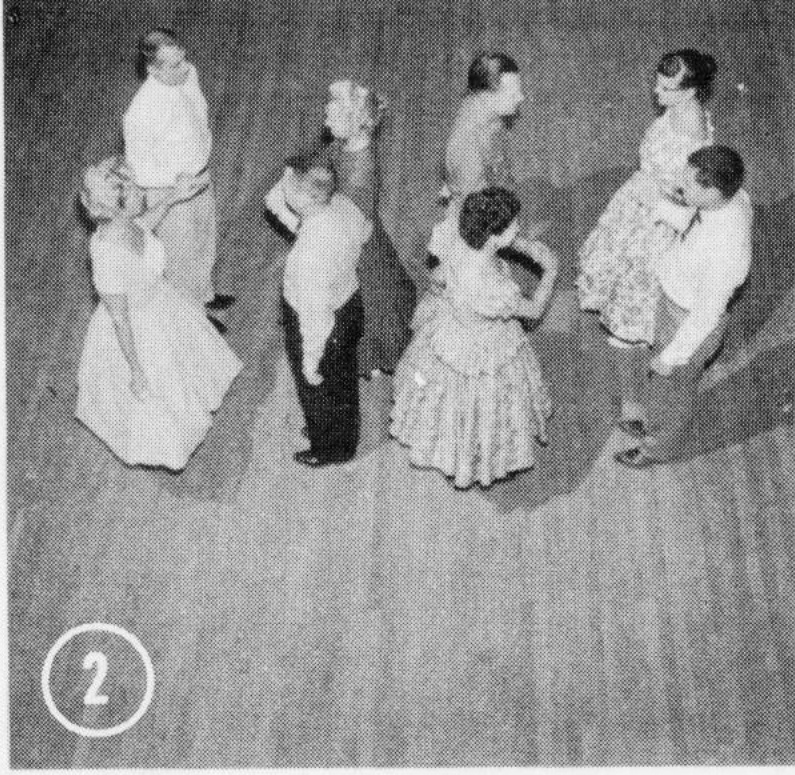
If, after boxing the gnat (picture 1) you were to face out (2) instead of facing the one with whom you just worked, you would find yourself working with the wrong couple (3). Instead, after boxing the gnat (4) you face the same person (5) and are in a position to do a right and left through (6) to get back home (7).

For a different reaction, common in today's dances, let's take a look at one movement in The Little Red Hen:

**First and third go forward and back
Forward again and pass through and you turn back
Opposite lady box the gnat
Face the side, do a right and left through
Turn right around and you dive through
Box the gnat with the little red hen
Face to the center do a right and left through**

After diving to the center and boxing the gnat (8) the dancers naturally face the one whose hand they hold (9). The next call tells them to change direction and "Face to the Center" so each of the actives turns a quarter (10) and is then in position to do a right and left through (11). You'll find these same rules apply in a great number of similar figures.





The SQUAREDANCE PICTURE



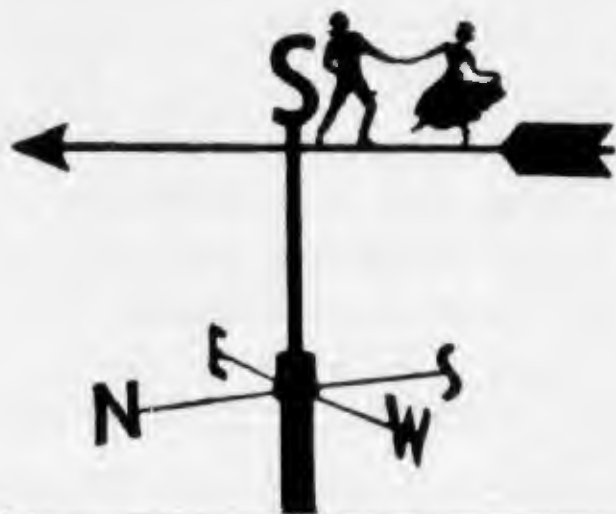
Add Things to be Seen to Be Believed! Look closely. Yes, you're right — it is Joe Lewis on the left water-skis; Arnie Kronenberger on the right water-skis. This happy duo was photographed in action on the Lake of the Ozarks at Kirkwood Lodge last summer. Admit it, now — they're doing fine!

Square dancers in Madrid, Spain, made history recently by presenting exhibition dances in the famed Plaza de Toros on July 4. There were eight gaily dressed squares participating and the attendance, both Spanish and American, was over 17,000. The dancing was part of an American-style rodeo and Bill Burkpile did the calling.

Here are members of the National Square Dance Convention Committee, as they appeared in Denver, Colo., last May. L. to R., the Carl Andersons, Redlands, Calif. (1st); the Dick Fluckes, Kansas City (2nd); the Howard Thorntons, Oklahoma City (4th); Mrs. Bud Dixon (Mr. Dixon at mike), San Diego, Calif. (5th); Art Lowell, St. Louis, Mo. (6th); the Ed Colins, Louisville, Ky. (7th); the Geo. Nichols', Denver (8th); the Jerry Curlers, Des Moines, Ia. (9th).

Photo by Convention Photog. Intrnatl.





'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

West Virginia

Cross Trailers of Ripley held a square dance on July 4 which attracted 126 people, 60 of them club members. Others came from clubs in Charleston, Parkersburg, and as far away as Cincinnati, Ohio and Washington, D.C. Bud Bleau was the evening's caller. The Cross Trailers also entered a square dance float in the annual city celebration parade and won second prize.

—Mae Whiting

The increase in square and round dancing that commenced in Charleston and adjacent areas within the past few years is continuing at an accelerated pace. Three new clubs have already been formed this year. Square and round dance classes in Beckley, Ripley, St. Albans, Cross Lanes and Charleston have all been successful. Plans for the 2nd Annual W. Va. Square and Round Dance Festival, to be held at Cedar Lakes in Ripley on April 1-3, 1960, are nearing completion.

—Jim Ligan

Kentucky

The Kentuckiana Square Dance Association, with a membership of 26 clubs and nearly 800 individuals, has elected John Ballwey President, Louis Bauer Vice President, Grace Hays Secretary and Harry Sullivan Treasurer. August 15 was the date of the association's second anniversary dance and everyone enjoyed the calling of Johnny Davis from Covington. Saturday, Sept. 19, was proclaimed Square Dance Day at the Kentucky State Fair and Exposition Center in Louisville. Bob Johnston from Phoenix, Arizona, called at both afternoon and evening sessions.

—Larry Brumleve

Nevada

On June 5 the Trail Duster Square Dance Club of Las Vegas started dancing at 1014 Grace St., upstairs. Dancing visitors to Las Vegas who can desert the other attractions successfully are invited to dance with this group any Friday night.

Officers of the Southern Nevada Callers' Assn. include Earl Neff as President; Jay Hall Veep; Woody Woodward as Secretary-Treas.

Manitoba, Canada

Roundelay Club of St. James was founded two years ago and has operated most successfully due to the initial good guidance and advice so cheerfully given by the Manning Smiths and the Jim Brooks'. The club dances on fourth Saturdays of the month from September to May and current presidents are Thord and Isabel Spetz.

—Thord Spetz

Square dancing in the Winnipeg area received a big boost when some 40 member clubs of the Folk Dance Federation of Manitoba (Eastern Division) took part in a special presentation at the 8th Annual Red River Exhibition which ran for eight nights and had a daily attendance of over 27,000 people.


This exhibition of square dancing was sponsored jointly by the Federation, the Pepsi Cola Company and Radio Station CKY. The dancing was done on a 60' x 40' platform open to all who attended the exhibition and the seats accommodating several hundreds of spectators at a time, were well-filled every night.

On August 13-15 the group again had the very good opportunity of displaying square dancing for the public when the Federation took part in the grand opening of Winnipeg's new shopping centre, Polo Park. Dancers from 27 community clubs took part.

—Johnny Woodman

Ohio

The Greater Cleveland Federation of Square and Round Dance Clubs is sponsoring its Second Annual Fall Festival and Frolic at Berea Fairgrounds Sunday, October 4. There will be dancing from 3-10 P.M. (daylight saving time). Picnic lunch period will be from 5-7 P.M. with Extra Rounds at 6-6:30 P.M. and Hot Hash from 6:30-7 P.M. Ten callers will each call for one-half hour. Free coffee



ROUND THE OUTSIDE RING

and tea will be furnished for those who bring picnic baskets. The evening session will begin at 7 P.M. and will feature callers Harold Neitzel, Ange Dalessio, Frank Mayerske, Don Kuehne, Ron Schneider and Bill Jordan.

—Harry Wolf

Hayloft Twirlers of Gus Heisman's Hayloft, Cincinnati, recently headed up a benefit dance supported by a large crowd of square dancers from southwestern Ohio, southern Indiana and northern Kentucky. The affair was held at Fisher Body Union Hall, Hamilton, on July 10 with Jerry Helt teaming up with Gus to give the dancers a tremendous evening. A "cake walk" helped to swell a purse of over \$400.00 raised for the bereaved family of Clyde Collins, who had been very active in square dancing.

—H. F. Anderson

The five clubs of Findlay joined together for summer dancing outdoors at Northview Playground and had a good attendance. Door prizes were given and anyone who wanted to call one tip was admitted to the dancing free of charge. Regular caller for the dances was Dean Dreyer.

—Loren Steiner

Michigan

The regular dancing season in Monroe began with Freshman Squares on September 17, Paul Plehn calling. Promenaders meet on 1st and 3rd Fridays; 1st Friday Jack May of Toledo, O., calling; 3rd Friday Pete Noll of Ypsilanti calling. Foot & Fiddle Club meets on 2nd and 4th Wednesdays with Dorothy and Shorty Hoffmeyer of Ann Arbor calling. —Paul Plehn

The Sam Jacksons and Ken Koppins and their caller, Dave Taylor, of Detroit, recently drove from Detroit to Cleveland to inspect the drydocked cruise ship that makes a daily Detroit to Cleveland run. They were planning a "Squarama" and it was necessary that they check the dance floor. The only ingress to the ship was by ladder stretched over open water and thru a porthole of the SS Aquarama. This was quite a feat but all five "investigators," including the gals, fearlessly did it.

As a result of this all-out bravery, more than 100 square dance couples from Michigan and

parts of Ohio danced their way to Cleveland and back to Detroit (a 13-hour, 360-mile round trip on water). Dave Taylor and Dub Perry called a workshop and party dance that is still being talked about. Jack and Na Stapleton of Detroit taught their round, Drifting and Dreaming. A delegation of Cleveland dancers presented Dave Taylor with the "keys to the city and its square dance halls" and invited the group back for the Buckeye State Convention in 1960.

—Sam Jackson

Missouri

The Third Missouri State Round Dance Festival will be held in St. Joseph at the Municipal Auditorium on October 10. There will be a Board of Directors' meeting at 1 P.M. preceding the afternoon Workshop. This latter will be held from 2 to 5 P.M. with new rounds being presented by four Missouri round dance teachers.

In the evening, from 7-7:30 there will be a Request Round Dance Program followed by a Style-O-Rama put on by a St. Joseph store. From 8 to 11 P.M. there will be programmed rounds including the dances taught in the afternoon. Chairman of the Festival this year is Doyle Rush.

—Mrs. Lois Rush

Marshfield High School Gym was the locale, on September 26, of a Festival to benefit the School of Hope, for retarded children. Red Warrick, Kilgore, Texas and Willie Harlan, Vinita, Okla. were the featured callers. Nelda Richter and Clyde Timbrook were the round dance instructors and sponsors were the Jeans 'n' Janes Club.

—Maxine Martin

California

Twilight Twirlers, Transit Twirlers, Sirs and Sirens, Sunset Squares, Lazy Eights and Stumblebums foregathered to help Foothill-billies of Tujunga celebrate their second anniversary. Calling was by Carl Nelson; music was by Jack Carter and his Country Ramblers.

—Rose Marie Bauder

California associations electing new officers have included Northern California Square Dancers' Association who will be guided by Bob Barthol, President; Max Harn, Veep; Norman Shaw, Secy.; and Geo. Norton, Treas. The Square Dance Association of San Diego County has chosen Roland Smock, President; Matt Beers, Veep; Ruby Bose, Secy.; and Maria Fielding of the Parks & Recreation Dept. will remain as Treasurer.



ROUND THE OUTSIDE RING

The 9th Annual Fiesta de la Cuadrilla, sponsored by the Square Dance Assn. of San Diego Co. and the Parks & Recreation Dept. will be held on Nov. 6-8 at Balboa Park in San Diego. There will be a free dance on Friday night; impromptu dancing Saturday and Sunday, round and square dance clinics, exhibitions, a fashion show and programmed dances all three nights. Pre-registration fee will be \$1.00 per couple per day which will cover all dancing in all halls each day. This is one of the outstanding square dance events in California and should be well-attended.

—Roland Smock

Oregon

The "Centennial Queen," making daily excursion trips on the Willamette and Columbia Rivers, with a stop at the Centennial Grounds and Frontier Village, carries a contingent of square dancers each week-end to entertain its passengers. The 42 clubs of the Portland Area Council of the State Federation take turns in furnishing dancers for the 5½ hour trip.

—Wayne Puckett

South Dakota

The 6th Annual Black Hills Hoedown was held this year in Rapid City on July 31-Aug. 1. Some 306 couples registered for this affair, which began with a dance Friday night in City Auditorium. Johnny LeClair and Butch Nelson were featured callers. Saturday A.M.'s round dance workshop was conducted by Bruce Yarbrough. Johnny and Butch directed the P.M. workshops and the evening dancing began at 8:30 P.M. on especially treated pavement.

—Mabel Callahan

Texas

The Houston Square Dance Council and Parks & Recreation Dept. recently sponsored a Beginners' Jamboree held at the close of a teaching program. The square dance clubs of the Houston area taught and graduated their classes all at the same time and the Jamboree was for "beginners only." Forty-seven squares of these attended this jamboree and such enthusiasm was a joy to see. Included among the dancers was Katherine McKinley, a girl who

does not see but is an inspired dancer. She was taught by Charles Hendricks. Jimmy Holman was the one who cooked up the idea for this very successful occasion. —Al Treppke

Red Warrick is president as well as caller for the Corral Club in Longview, making him a really busy man. The club sponsors a class of beginners on Tuesday nights.

—Robbie McDaniel

Refugio is back in the square dance swing, with the Dudes and Dolls graduating a beginner class. Gene Granberry and Marvin McGuill were instructors and will continue as callers for the club. The club dances 1st, 3rd and 5th Saturdays at the V.F.W. Hall.

—Evelyn Granberry

Tennessee

A brand new baby star (circle 'n', that is) twinkles every Friday night when the Nashville Squares swing into action at the WYCA with Clyde Smith calling. 7:30 to 10:00 P.M. is the time and visitors are welcome.

—Margaret Dreher

A square dance sponsored jointly by the Greater Memphis Square Dance Association and the Telephone Pioneers of Memphis, was held for the benefit of a national organization and grossed approximately \$800.00.

—H. P. McAdams, Jr.

Connecticut

Conn. Callers' Assn. Fall Festival will be held at American School for the Deaf in West Hartford on November 21, with Hayes Kruger as chairman for the event.

—J. Fleming

Red Hots Square Dance Club of Ogden, Utah, presented a trophy recently to the couple who have done the most to promote square dancing fun. Getting the nod were caller Paul Schulz and his wife, Ethel, shown in the picture with club prez Walt Lackman.





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THE WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

OCTOBER, 1959

Advice To The Newer Caller,

"DARE TO BE DIFFERENT!"

By Merl Olds — La Mirada, Calif.

CALLING has been my hobby for about ten years and I don't ever expect to be known as a "top caller" but year in and year out I continue to have a sizeable following and my clubs are in pretty good shape. Why? It seems to me the reason must be because I "dare to be different."

The Los Angeles area is "blessed" with about 250 callers of varying degrees of ability, all trying to attract crowds of dancers to their clubs, classes or open dances. The competition is very great so it is a natural thing for each caller to try to have the "newest," the "fastest" or the "most complex" dance which will keep the people coming.

For several years I listened to a few "eager beavers" and tried to compete, with the result that I soon found my groups going "down hill." At first I didn't know what it was but then I realized that as long as I tried to do everything that everyone else was doing I had to do it much better than anyone else in order to survive. So — why not dare to be different?

Don't Compete

In the past years I had spent some time with dance bands and in other forms of entertainment and I remembered that the successful entertainers were those that had something a little different to offer. When I first started calling at Knotts' Berry Farm my square dance session was preceded by a group of entertainers and in order to draw a crowd into the show area I was asked to put some square dance records on my P.A. system. One night I put on a couple of our round dance records which were currently popular numbers with "big name" singers. The leader of the group at the farm lost no time in telling me never to do it again. It seems that playing the music of the

really great entertainers just before they went on tended to make their efforts seem less successful.

This caused me to do a lot of thinking. If it were true with them then it was also true with calling. If we insist on doing everything that the "big name" boys do, then it is necessary that we do it as well or better, but if we try singing calls that are not being done by everyone else, for instance, and do a fair job, we are doing the best that is being done.

Old and New

If everyone else is doing grab and pull, yank and jump, square thrus, then we will be enjoyed if we do some of the old line dances and star figures. Of course, we must do a certain share of the new and if we are lucky enough to be one of the first with a new dance, it is wise to use it regularly and do it well. As soon as it catches on and "everybody" is doing it, try to find something else to do. Try to find a dance that may have been popular a few years back and really learn it thoroughly. Most of the current crop of dancers will think it's new. Make an effort to find as many of these "gems" as possible, add them to your repertoire and then, by including just a few of the new ones that you know you do your best on you will have a program considerably different from most and you'll be surprised at your success.

Concentrate on those calls, singing or patter, old or new, that you feel you can do the best. Make your dances individual in this way and you will soon find that there are a great number of people around who enjoy just that type of dance and your hall will be full.

The best advice, to summarize the whole thing, is don't be a "copy cat." Do only the things you do well and give as much variety as you can. The dancers will find *you*.

FUNNY FACE

By Fred Appiegate, Lemon Grove, Calif.

First and third, bow you do
Two and four, right and left through
First and third go forward and back
Forward again and box the gnat
Face your corner and pass through

Men, remember your corner is always the person on your left, partner always on your right.

Box the gnat with the outside two
Face your corner and pass through
Bend the line, that's what you do
Forward eight and back like that
Forward again and box the gnat
Face your corner, right and left through
Face your partner and pass through
Bend the line, we're almost through
Face your corner, left allemande
Partner right, a right and left grand.

BREAK

By Bob Dennington, San Diego, Calif.

Two and four right and left thru
Same two ladies chain
Heads to the right circle four
Circle four you're doin' fine
Head gents break and make a line
Go forward and back don't get lost
Chain your girls right straight across
Now forward eight back with you
Forward again half square thru
And all turn back — who dat?
There's ole corner, allemande left . . .

RUSHMORE'S REBELLION

By Bert Bennett, Miami, Florida

Bow to your partners, corners all
Four ladies chain across the hall
Turn that girl, now promenade
Walk real proud with your pretty little maid
Heads divide and roll right back
It's four by four round the track

Head couples separate and roll back to line up 4 with the side couple directly behind which makes a line with gents in center and ladies on outside. (Head gent with side gent and head lady with side lady.)

Gents stop now in the middle of the floor
While the girls promenade $\frac{1}{4}$ more
Gals face left now Dixie Chain
Straight across the center lane

After gents stop ladies promenade $\frac{1}{4}$ more, then turn individually and Dixie Chain through the center of the gent's line of 4.

Still single file it's right you go
Face your man now do-sa-do
Forward eight and back with you
Quarter in and double pass through
First couple left and the second couple right
Circle up four with all your might
Head gents break to lines of four
Forward eight and back once more
Forward again — left square through
Full around in the middle you do
Find that corner, well look out man
Allemande left with your left hand . . .

ROLLING ENDS

By Virginia Johnson, San Lorenzo, Calif.

(from an idea by Chet Smith)

Head ladies chain across the way
Finish it off with a half sashay
Lead to the right and circle four
Ladies break to a line of four
Forward eight and back that way
The ends roll in with a half sashay
Arch in the middle, the ends duck out
Down the middle cross trail thru
Go round two and line up four
Forward eight and back that way
The ends roll in with a half sashay
Arch in the middle, the ends duck out
Go round one and circle eight
Those who can, do a right and left thru
Finish it off with a half sashay
Allemande left .

PEOPLE EATER

By Nonie Moglia, Castro Valley, Calif.

Head two ladies chain you do
Two and four right and left thru
Head two gents and your corner girl
Go up to the middle and back
Forward again and box the gnat
Right and left thru the other way back
Turn 'em around and pass thru
Separate go round one four in line
Forward eight back with you
Forward again and pass thru
Arch in the middle the ends turn in
Right and left thru in the middle
A full turn to the outside two
Split those two round one four in line
Forward eight back like that
Forward again and box the gnat
Two end ladies diagonal chain across the land
Turn 'em boys to a left allemande . . .

NOT FOR A CROWDED FLOOR

OUTING

By Jack Mann, Berkeley, Calif.

First and third half sashay
Go up to the middle and back away
Pass thru have a little fun
Separate go round one
Box the gnat, two girls join hands
To an ocean wave on the golden sands
Go forward and back, then right and left thru
Turn a girl and pass thru
Split the outside line up four
Go forward and back we'll dance some more
Box the gnat, join hands in a line
Then ocean wave and keep in time
Go forward and back, then right and left thru
Then whirlaway the bunch of you —
Allemande left, etc.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor

HODGES' PODGE

By Bob Dawson, Brookfield, Wisc.

One and three go forward and back
Square thru three-quarters round
Both turn left go round one
Down the center with a Dixie chain
Gent go left, lady go right
Round one, line up four
Forward eight and back with you
Forward again, pass thru
With the girl on your left, a half-sashay
With the girl on your right, Calif. Twirl
With the girl on your right, a half-sashay
Arch in the middle the ends duck out
Go round one down the center
Square thru three-quarters round
Both turn left go round one
Down the center with a Dixie chain
Gent go left, lady go right
Around one, down the center
Cross trail thru, allemande left.

CROSSED GAUNTLETS

(Variation of Run the Gauntlet)

By Dave Palmer, Ypsilanti, Michigan

Heads go forward and back with you
Two side couples pass on through
Divide the ring and around just one
And behind that couple stand
Go forward eight and back that way
Couple number one do a half sashay
Split those couples across the floor
And U turn back behind those four
Now forward eight and back that way
Now the lonesome couple, do a half sashay
Run the gauntlet cross the track
When you get to the end, just U turn back
Forward eight and back you sail
Forward again and cross trail
Follow the leader round the land
Meet with the right for a Dixie grand
Hand over hand, you know why
Original partner, pass her by
And allemande left . . .

I DOUBLE DARE YOU

By George Schrader, Richmond

The side two couples right and left thru
Head two ladies chain you do
Turn 'em around don't take all night
Pass thru and you both turn right
Lady round two — gent around one
Stand four in line — we'll have fun
Forward eight and back with you
Forward again and pass on thru
Arch in the middle and the ends turn in
Come in to the middle — pass thru
U turn back and box the gnat
Pull them on by right across that floor
And you go round one — line up four
Forward eight and back with you
Bend the line and pass on thru
Arch in the middle and the ends turn in
Come into the middle — pass thru
U turn back and box the gnat
Pull him by, left allemande . . .

FACADE

By Ed Mills & Jack Mann

Four ladies chain across you do
First and third right and left thru
Side gents and your corner girl
Forward and back, keep it straight
Pass thru and separate
Go round one like you always do
Pass thru, Who's lookin' at you?
Right and left grand.

PAINLESS MIXSTAR

By Dr. Jesse Payne, Jr., Tupelo, Mississippi

One and three bow and swing
And promenade the outside ring
Half way round that big old ring
And the same two, the ladies chain
Turn 'em boys, don't get lost
Now Dixie Chain right straight across
Ladies go left, gents go right around one
Into the middle and pass thru
Split the sides, round one to a line of four
Forward eight and back that way
And the center four a half sashay
End ladies chain diagonally across
Turn 'em boys, don't get lost
Same four star by the right in the middle
of the town
Take your partner with an arm around
Star promenade and don't slow down
Inside ladies a half sashay
Gents star right same ole way
Ladies roll back to a left allemande
Meet your partner, go right and left grand.

EVERYBODY'S DOING IT

QUICK CHANGE

By Ivan Midlam, Eugene, Oregon

One and three go forward up and back with you
Forward again, half square thru
Face the sides, do a right and left thru
Inside arch, dive thru, circle four in the middle
of the floor
Once around, and then no more
Now pass thru and box the flea with the
outside two
Change girls, box the gnat
Change girls, box the flea
Change girls, box the gnat
Change girls, allemande left . . .

DON'T HURRY

By Stub Davis, Waurika,, Oklahoma

Side ladies chain that's what you do
One and three half square thru
Box the gnat with the outside two
Face that two, right and left thru
Then turn your girl
All four couples California twirl
Go on to the next and box the gnat
Face that two, a right and left thru
Turn 'em boys and circle four
Head gents break and line up four
Forward eight and back you sail
Forward again, cross trail
Left allemande . . .

A NEW TAMARA

NO ONE BUT YOU

By Eula Anderson, Pawnee City, Nebraska

Record: RCA Victor 47-7315 "No One But You (In My Heart)." The Ames Brothers. Flip of Pussy Cat. Speed slightly.

Position: Open facing LOD for introduction.

Footwork: Opposite throughout, directions for M.

Meas. INTRODUCTION

- 1-2 Wait.**
3-4 Turn Away, 2, Close; Around, 2, Close;
 Turn away from partner (M to L, W to R) in small circle in two waltz steps, ending M facing LOD in CLOSED pos;

DANCE

- 1-4 Bal Fwd; Bal Back; Waltz Fwd, 2, Close; Fwd, 2, Close;**
 In CLOSED pos M bal fwd on L; back on R; waltz fwd L, R, close L to R; fwd R, L, close R to L;
5-8 Bal Fwd; Bal Back; Twirl, 2, 3; Twirl, 2, 3;
 Repeat meas 1 and 2; M does one waltz step fwd while W twirls R face under her R and M's L joined hands; M does another waltz step fwd while W repeats twirl ending SEMI-CLOSED pos facing LOD;
9-12 Waltz Fwd; Waltz Fwd; Step, Swing, —; Waltz Backward;
 In SEMI-CLOSED pos facing LOD waltz fwd L, R, close L to R; fwd R, L, close R to L; step fwd in LOD, swing R fwd and hold; waltz bwd R, L, close R to L (stay facing LOD);
13-16 Waltz Fwd; Waltz Fwd; Step, Swing, —; Waltz Bwd;
 Repeat meas 9-12, end facing partner M's back to COH.
17-20 Bal Apart; Tamara, Touch, —; Turn, 2, 3; Change Sides 2, 3;
 Face partner M back to COH and bal apart (step, touch, hold) with M's L and W's R hands still joined; W places L arm behind back so that hand with palm out is near R hip. As partners do a step, touch, hold together M places his R hand in her L. With joined hands held high, W brings her R elbow toward her chin to make window; releasing M's L and W's R hands and keeping others joined low, turn in 3 steps to face partner (W turns L face, M turns R) M now on outside facing COH; raising the joined hands, W crosses under them in front LOD turning L to face partner and COH while M walks around to inside in 3 steps to face partner, back to COH;
21-24 Bal Apart; Tamara, Touch, —; Waltz Wheel, 2, 3; 4, 5, 6;
 Repeat meas 17-18; retaining Tamara window pos, wheel in 2 waltz steps both walking clockwise to end CLOSED pos M facing LOD; (Note: Women may like to do left face turn on meas 24 to come into CLOSED dance pos.)

- 25-28 Bal Fwd; Bal Back; Waltz Turn, 2, Close; Around, 2, Close;**

Repeat meas 1-2; then do two turning waltz steps, M starting fwd on L, turning L face to end M facing LOD;

- 29-32 Bal Fwd; Bal Back; Waltz Turn, 2, Close; Around, 2, Close;**

Repeat meas 25-32, ending closed pos, M facing LOD to start;

DANCE GOES THRU TWO TIMES, THEN:

Ending: After last turning waltz step, do a two hand BAL APART with M's back to COH; REVERSE TWIRL with W turning L face under joined W's L and M's R hands (M follows the twirl in RLOD 3 steps); two hand BAL APART; REVERSE TWIRL; OPEN OUT, BOW.

CANTER PRACTICE

NANCY WALTZ

By Louise and Norman Pewsey, Altadena, Calif.

Record: SIO #3109 A

Position: Facing, M's back to COH, M's R and W's L hands joined.

Footwork: Opposite, directions for M

Meas.

- 1-4 Step, Swing, —; Step, —, Close (W Rev Twirl); Step, Swing, —; Step, —, Close (W Twirl);**
 Step L, swing R across L (ct 1, 2, hold); step R (ct 1, hold); close L to R (ct 3); step R, swing L across R (ct 1, 2, hold); step L (ct 1, hold) close R to L (ct 3); (canter rhythm) W steps R, swing L across R, (ct 1, hold); makes L face twirl by stepping L in RLOD (ct 1), ct 2 is a hold with W on L ft pivoting L face one full turn and closing R to L on ct 3; step L in RLOD, swing R across L; makes R face twirl by turning R face and stepping R in LOD (ct 1), ct 2 is a hold with W on R ft pivoting R face one full turn and closing L to R on ct 3, ending in open pos facing LOD;
5-8 Waltz Fwd, 2, Close; Waltz Fwd, 2, Close; Step, Swing, —; Face, Touch, —;
 Step fwd L, step fwd R, close L to R; step fwd R, step fwd L, close R to L; step to side on L, swing R in front of L, hold; turning to face partner step to side on R, touch L beside R, hold;
9-16 Repeat meas 1-8, end facing partner in BUTTERFLY pos, M's back to COH.
17-20 Waltz Bal L, 2, 3; Waltz Bal R, 2, 3; Solo Turn, 2, Close; On, 2, Close;
 Step side L, behind on R, step L in place; step side R, behind on L, step R in place; starting on M's L (M turns L, W turns R) turning and progressing in LOD, do step, step, close; ending facing RLOD; starting on M's R keep turning in LOD and progressing, do step, step, close; ending facing partner in BUTTERFLY pos, M's back to COH;
21-24 Repeat meas 17-20, ending in CLOSED POS, M's back to COH;

25-28 Bal Bwd; Manuv, 2, 3; Waltz; Waltz;
Bal back on L, touch R beside L, hold 1 ct; starting fwd on R manuv in three steps (one waltz meas) to end with M's back to LOD; starting bwd on L do two R face turning waltzes making $\frac{3}{4}$ CW turn to end with M's back to COH in closed pos;

29-32 Repeat meas 25-28 end facing your partner with M's R and W's L hands joined to repeat dance.

DANCE GOES THRU 3 TIMES ENDING WITH TWIRL AND BOW

GOOD RHYTHM EXPERIENCE

SUMMER BREEZE

By Kay and Forrest Richards, San Leandro, Calif.

Record: Grenn #14003; Mercury 71462-X45

Position: INTRO: Partners facing, M's back twd COH, leading hands joined

DANCE: Semi-closed, facing LOD

Footwork: Opposite throughout. Directions given for M

Meas INTRODUCTION (2 meas)

1 Wait;

2 **Step Apart, Point, To Semi-Closed, Touch;**
With leading hands (M's L, W's R) joined and facing partner, M's back twd COH: Step L slightly bwd twd COH (W step bwd also), point R twd partner, step R, touch L as partners assume SEMI-CLOSED pos facing LOD.

DANCE

1-4 **Walk, 2, Pivot, 2; Walk, 2, Fwd, Close; Back, Lift, Step, Touch; W Twirl, 2, 3, 4;**
In semi-closed pos walk fwd LOD 2 steps, L, R turning to face partner on 2nd step and assuming CLOSED POS, do a $\frac{3}{4}$ CW couple pivot stepping L, R to end in SEMI-CLOSED pos facing LOD; walk fwd L, R, L, close R to L; step L bwd bending knee in a slight dip, lift R, step R, touch L to R; while W twirls RF under M's L and her R arms in 4 steps (R, L, R, L,) — M turns R in 4 steps (L, R, L, R,) to end facing partner and wall in BUTTERFLY POS.

5-8 **Side, Close, Apart, Lift: Roll, 2, 3, Touch: Fwd Two-Step, Lift: Two-Step, —;**
In butterfly pos step L to side along LOD, close R to L, releasing M's R and W's L hands step L bwd (W step bwd also) turning to face diag RLOD, lift R slightly; stepping R, L, R, touch L, roll RLOD (M turning R, W turning L) to end in SEMI-CLOSED pos facing LOD; do 2 slow fwd two-steps progressing LOD.

9-16 REPEAT ACTION OF MEAS 1-8, ending in HALF-OPEN pos facing LOD;

17-20 **Fwd, —, W Roll Across, 2; Fwd, —, Fwd, Face; Away, Step/Step, Together, Step/Step; Pivot, —, 2, —;**
In HALF-OPEN pos step L fwd, hold 1 ct, M steps R to side twd wall, closes L to R

— while W rolls L-face across in front of M stepping L, R to end on **L side of M** in HALF-OPEN pos facing LOD — M's L arm around W's waist; step R fwd, hold 1 ct, step L fwd, step R releasing waisthold — joining M's R and W's L hands and turning $\frac{1}{4}$ L (W, R) to face partner and COH; opening out to face RLOD (M's R, W's L hands still joined) do a quick swd two-step balance LRL (M twd wall, W twd COH), do another quick two-step balance as partners assume CLOSED POS M's back to wall; do a $\frac{1}{4}$ CW couple pivot in 2 slow steps (L, —, R, —) to end in HALF-OPEN pos facing LOD.

21-24 REPEAT ACTION OF MEAS 17-20, ending in LOOSE-CLOSED POS, M's back to COH;

25-28 **Side, Behind, Side, In Front; Pivot, 2, Side, Close; Side, Behind, Side, In Front; Pivot, 2, Side, Close;**

In loose-closed pos do a 4-step grapevine along LOD; step L to side, R behind L, L to side, R XIF of L (W, XIF also); do a full CW couple pivot in 2 steps L, R, step L to side along LOD, close R to L; repeat action of meas 25-26;

29-32 **Side, Close, Apart, Lift; Roll, 2, 3, Touch; Step, Close, Step, Lift; Step, Close, Step, —;**

Starting in CLOSED POS M's back twd COH, repeat action of meas 5-8.

INTRO

1 **Step Apart, Point, To Semi-Closed, Touch;**
Repeat action of meas 2 of INTRO.
DANCE IS DONE TWO TIMES IN ALL PLUS ENDING

Ending: As M walks slowly fwd L, —, R, —, W does a slow RF twirl in 2 steps under joined M's L and her R, change hands to joined M's R and W's L — Bow and Curtsey

Sequence: Intro - Dance - Intro - Dance - Ending

CONTRA CORNER

HILLS OF HABERSHAM (A Waltz Contra)

By Mary and Fred Collette, Atlanta, Georgia

Record: Lloyd Shaw #X-75

1, 3, 5, etc. cross over before dance starts

Pass through and balance (4 measures)

Turn around and balance again (4 measures)

Pass through and balance (4 measures)

Turn around and balance again (4 measures)

Leaders down outside, up inside, and balance in a line of four (8 measures)

Leaders turn around and balance; then cast off, and balance (8 measures)

Complete instructions may be found with the record.

The Contra Corner, a regular feature of the Workshop each month, is contributed by Don Armstrong. If sufficient interest is shown, Sets in Order will see that an article on teaching contras is published at an early date. — Editor.

SOME SIMPLE SINGING CALLS

All of these dances are singing calls and all of them are older dances but they are definitely all-time favorites and should find their place in the caller's repertoire. Editor.

RED RIVER VALLEY

By Bert Chapman, Tucson, Arizona

Record: Windsor No. 7129, Old Timer 8001, Western Jubilee 551, MacGregor 666

1—Join your hands, circle left, go down the valley. Half sashay, and do-sa-do that right hand girl (partner)

Gents star right three quarters around, left elbow swing that gal you've found (original opposite)

Now star across, and swing your own Red River Girl (original partner)

2—All four ladies chain across the valley, star right back with a left hand 'round your own Do-sa-do your corner girl, now your own with a left hand whirl

Swing your corner, she's your new Red River Girl

3—All four couples Suzy Q. across the valley, opposite right, now partners left with a left hand swing

Opposite right and around you go, partners left with a left elbow

'Round and 'round with your Red River Girl

4—All four couples right and left thru across the valley, partners left, box the flea and face the ring

All four couples right and left thru, home you go and swing a few

'Round and 'round with your Red River Girl.

Sequence: 1, 2, 3—1, 2, 4—1, 2, 3—1, 2, 4.

All four couples Suzy Q is done in the usual way, except that gent passes outside corner and returns the same way.

All four couples R and L thru, gent goes left, lady goes right, gent passes outside two girls, inside third, meets partner with left hand, box the flea and face the ring, back ditto.

IF YOU KNEW SUZIE

By Paul Phillips, as called by Vera Baerg

Record: MacGregor 682, 684

INTRODUCTION

Join hands with Suzie, Circle left with Suzie,

Now circle right, go the other way 'round

All circle left, then reverse and circle right

Now swing so classy with your fair lassie,

It's allemande left, then do that

Grand old right and left around,

Meet Suzie's sister, meet Cousin Kate

Meet Aunt Lucy, there's your Suzie

Promenade and don't be late

Each man swings his partner, does an allemande left with corner, then a grand right and left and promenades partner home.

Go home with Suzie, swing with Suzie, Oh, Oh, what a Gal!!

FIGURE

Head gents bow to little Sue, do a right and left thru

Turn 'em twice, Sides go right and left thru

Four ladies chain — it's a three-quarters chain

Couples 1 and 3 do a right and left thru — turning partner 2 times around, while the side couples do a right and left thru. All four ladies right hand star — pass 2 men giving her left hand to the third man and he turns her in place (each lady is with original corner).

Now all join hands and circle to the left around the town.

All around the corner gal, swing with your own

Swing that baby round and round and

promenade your Suzie home,

Go home with Suzie, swing with Suzie,

Oh, Oh, what a Gal!!

Repeat figure for head gents, and 2 times for side gents.

CLOSER:

Now get 'em in a ring boys, a great big ring boys

Reverse back, go Indian style

Circle left — reverse back — promenade Indian style—each gent having his original partner in front of him.

Then swing with Suzie, till she gets woozy

Allemande left then do that grand old right and left around,

Now there's little sister, there's Mary Jane,

When you find your Suzie, promenade her down the lane

Go home with Suzie, swing with Suzie,

Oh, Oh, what a Gal!!

JUST BECAUSE

Author Unknown

With opener and break by Doc Alumbaugh, Temple City, Calif.

Record: Windsor 7404, 7444, Folk Dancer 1089, Black Mountain 132, Western Jubilee 500, 802.

OPENER:

It's honors to your partner and to your corners all

Now swing that opposite lady, she's the gal across the hall

Then come back home and swing your own, You swing with all your might

And thank your lucky stars she's the one you brought tonight

Allemande left with the old left hand

A right to your partner and right and left grand

It's a grand old right and left around the ring

Then you promenade your partner, boys, shout and sing with joy

Because, Just Because

Encourage dancers to join in singing this FIGURE:

Head two ladies chain across, chain across that ring

Turn 'em around and chain 'em back and give that gal a swing

Then the two side ladies chain across, chain across that ring

Turn 'em around and chain 'em back and give that gal a swing

Allemande left your corner, Allemande right your own

Go back and swing that corner 'round and 'round

Then you promenade this corner maid, shout and sing with joy

Because, Just Because

A music tag here gives time for a full promenade back home.

BREAK:

It's all around your corner, she's the gal from Arkansas

See-saw 'round your partner, she's the prettiest in the hall

Men pass right shoulders with their corner ladies, then left shoulders with their partners.

Four gents center with a right hand star, star by the old right hand

Go all the way 'round to your corner with a two-time allemande

Four gents right hand star around to corners for a left fore-arm swing twice around.

You turn 'em once, turn 'em twice, then back right off and bow real nice

Slip hands down from fore-arm hold to hand hold, step back and balance.

It's a grand old right and left around that ring.

Then you promenade this pretty thing

New partner.

Throw your head right back and sing

Because, Just Because

Note: Music tag on figure only. 132 beats a minutes is a good tempo for this. Repeat figure and break four times to get partner back.

OLD FASHIONED GIRL

TUNE: "I Want a Girl Just Like the Girl Who Married Dear Old Dad."

Record: Windsor 7105, Old Timer 8056, Western Jubilee 551, Balance X108, X208, MacGregor 667

Do-Sa-Do your corner girl

Right back home and swing and whirl

Swing your pretty little taw

Allemande left with your left hand

Right to your partner, a right and left grand

Around the ring you go

Do-Sa-Do your honey on your heel and toe

Promenade her, around the ring you go

Now swing that old-fashioned girl

She's just like the girl

That married dear old dad.

FIGURE:

Head gents swing your maids

Then you promenade just half way 'round the ring

A right and left thru right down the middle

Now keep in time with the tune of the fiddle

Your left hand ladies chain

First and third do a right and left thru back to home position. Turn partners and chain the ladies with the couple on your left — one with four and three with two — **do not** chain back.

All four ladies chain across the hall

Chain them right back again, don't let them fall

Promenade your old-fashioned girl

She's just like the girl

That married dear old dad.

Repeat for couples two and four,
Then call **break**.

Repeat again for couples one and three

Then two and four, and use breaks for ending.

INTERMEDIATE COMBO

WHEREABOUTS

By Dick Matteson, Decatur, Illinois

One and three forward up and back with you

Same old two do a right and left thru

Turn old Sue and pass thru

Walk around just one to a line of four

Go forward up and back with you

Forward again and pass thru

Arch in the middle ends turn in

Box the gnat in the middle then

Right and left thru go the other way back

Now pass thru and don't look back

Around just one — move down the middle

And square thru three-quarters now

Go one, two, three ya' all know how

Separate around one and line up four

Go forward up and back with you

Forward again now pass thru

Arch in the middle ends turn in

Box the gnat in the middle again

Do a right and left thru with the little dead wren

Pass on thru and there her is

Allemande left . . .

SWITCH-HITTER

By "Tonto" King, Ardmore, Oklahoma

Side ladies chain, don't take all night

Same two ladies chain to the right

Heads to the middle and back to the ring

Forward again your opposite swing

Face the sides

Box the gnat, change girls, box the flea

Change girls, box the gnat, change girls

Box the flea

Now pass thru, go on the next, box the gnat

Right and left thru from where you're at

Now cross trail and look out corner

Allemande left . . .

VENUS AND MARS SPECIAL

THREE QUARTER TIME

By Gordon Blaum, Miami, Florida

Two and four ladies chain just like that

Couple number one face your corner and box the gnat

Third ole couple half-sashay, separate around one

Line up three we've just begun

Forward six and back to the set

Six pass thru, gents turn right, ladies left

Go around one, down the center and stay in time

Lonesome couple fall in behind

Couple at number one position.

Gents star right and ladies star left

Go once around and don't just stand

Ladies hook on to your man

Original partner.

It's a star promenade around the land

Spread that star and watch your slack

Couple number one back track

Go under two arches then back track again

Form that star with the gents in

Gals roll back to a left allemande . . .

FACE YOUR PARTNERS

By Cec. Dixon, Port Alberni, B.C., Canada

One and three up to the middle and back
One and three half square thru
Right and left thru the outside two
Face partners, box the gnat
Right and left thru other way back
Pass thru, face partners, right and left thru
Inside arch outside under
Dive thru, pass thru, right and left thru outside two
Face partners box the gnat
Right and left thru the other way back
Pass thru, face partners, right and left thru
Inside arch outside under
Dive thru, right and left thru
Pass thru, box the gnat outside two
Face the middle a right and left thru
Box the gnat across from you
Lady on the left, left allemande . . .

SINGING CALL

LET THE BELLS KEEP RINGING

By Ruth Stillion, Arcata, California

Record: Windsor 4471 with calls by Robby Robertson; 4171 inst.

OPENER, MIDDLE BREAK AND CLOSER:

Bow to your partner, ladies chain across the ring
Join hands and circle, to the left and once again
Four ladies grand chain, just to get across the set
Walk around your corner, come on back and swing your pet
(And while the) bells keep ringing, allemande the corners all
Grand ol' right and left as you go walkin' round the hall

Promenade 'em when you meet your turtle dove
(While the) bells ring out with happy love . . .

FIGURE:

Head gents take the corner, forward up and back again
Star by the right and turn it once around the ring
Turn partners by the left, go to the corner — box the gnat
Gents star left and swing the girl across the track
(And let the) bells ring out, while you swing and dance with joy
Allemande left the corner, promenade each girl and boy
(Go walkin') round the ring, then swing 'neath stars above
(While the) bells ring out with happy love . . .

Gents 1 and 3 take their corner ladies up to the center and back, same four make a right hand star in center and walk CW once around to partner. Turn partner with left forearm swing, box gnat with corner who becomes momentary partner. Gents star left in center to current opposite lady, original right hand lady, and swing her to gain a new partner. Allemande left corner, promenade new partner back to gents home position.

Sequence: Opener, Figure twice for Heads, Middle break, Figure twice for Sides, Closer.

PROMENADE BREAK

By Chip Hendrickson, Oceanside, New York

Promenade eight and don't slow down
Now one and three wheel around
Pass thru and you turn back
Box the gnat across from you
Come on back with a right and left thru
Turn your girl and pass thru
Pass thru with a U turn back
With the one you face, box the gnat
Then cross trail thru to a left allemande . . .

WHEEL AND DEAL BREAK

By Bob Hendricks, Battle Creek, Mich.

Promenade but don't slow down
One and two you wheel around
Double pass thru with the ones you found
One and three you wheel around
Double pass thru with the ones you found
One and four you wheel around
You all promenade around the town
All four couples half sashay
All four girls roll back one
It's allemande left your corner, son

BREAK

By Gil Mathis, Panama City, Florida

Allemande left that corner maid
Take your partner and promenade
Promenade don't slow down
Keep on walking that girl around
Now one and three wheel around
Box the gnat with the girl you've found
Face a new girl, half square thru
Go on to the next and box the gnat
Face a new girl, half square thru
Go on to the next a right and left thru
Turn right around and cross-trail thru
Then go to your corner left allemande . . .

SCURRYING BETWIXT

By C. H. Taylor, Chicago, Illinois

First and third you bow and swing
Go forward up and back to the ring
It's forward again and pass thru
Split the ring and around just one
Forward again and pass thru
Split the ring and around just one
Down the center with a Dixie chain
Lady go right, gent go left
Around the outside to meet your pet
Half way 'round you're not through yet
Down the middle with a right and left thru
Turn right back and square thru
With a right and a left
A right and a left
Right and left thru with the outside two
Turn those girls and dive thru
Right and left thru with the center two
Box the gnat across from you
Cross trail thru, that's what you do
Circle half with the outside two
Dive thru — pass thru
Allemande left . . .



Beulah Samec — Staten Island, N.Y.

A smiling, quiet charm and an assertive ability with square dance calls at the mike have combined to make Beulah Samec a leading figure on the square dance scene in the New York area.

She started calling in 1952 by tackling Brown Eyed Mary Mixer at the club she was attending one night. A visiting caller heard her, was pleased by her voice and delivery and suggested she attend a callers' class he was conducting. Beulah did just this and after the course was on her way to becoming a five to six night a week caller. She started with one night stands, later adding clubs to her schedule. In two years she organized five regular clubs, all of which are still active. For new material Beulah attended Al Brundage's Funstitute and Frank Hamilton's Dance-A-Cade.

In addition to her club work Beulah teaches a beginner class, has an advanced workshop two Sundays a month and does guest dates in New York, New Jersey, Pennsylvania, Connecticut, Massachusetts and Canada. She is a member and Past President of the New Jersey Callers' & Teachers' Assn. and has acted as Chairman of the Selections Committee which chooses squares and rounds of the month, for the past two years.

Beulah works in round dancing as well as squares and when she is not busy on either or organization she manages to take up her slack time by maintaining a home for husband Joe and making all of her square dance clothes as well as many of her 11-year-old daughter's clothes. She also keeps her hand in at playing the piano and accordion.

Square dancing has filled a time-gap in Beulah's life, necessarily so because her husband is away from home for months at a time in his work on a ship. When he can be at home, however, Joe is top "aider and abettor" of his square dance calling wife.

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Photo by Henry & Vera Bradshaw

Gaylord and Jane Matz—Des Moines, Ia.

WESTERN square dancing had not caught on in Des Moines when Jane and Gaylord Matz, on vacation, attended a dance at Sunny Hills near Los Angeles. They marveled at the beauty and rhythm of the dancers and, intrigued and enthused, learned all they could about square dancing to take home to Iowa.

In 1952, with several other couples (one of them Jane's parents), they formed the first western square dance club in Des Moines. There being no callers, six of the men volunteered to learn to call. Now Des Moines, as well as all of Iowa, is so enthusiastic about square dancing that the 1960 National Convention will be held there.

Under the Matz' tutelage over 3000 persons have learned to square and round dance. They have organized successful clubs in Des Moines and central Iowa towns. They call or teach seven nights a week during the square dance season and still operate a thriving dry cleaning business as their vocation.

Each winter, the Matz' three adult education classes (two beginners' and one intermediate) overflow. Recently the intermediate class has changed to all round dancing due to

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the great interest. A successful round dance class of over 100 students just closed and the Matz' soon will begin another. To promote the mushrooming interest in their area's round dancing, the Matz' recently appeared on several TV shows. They have attended two Sets in Order Institutes at Asilomar and several other camps in the middle west. They helped organize the Central Iowa Round Dance Teachers' Assn. and have been elected the first president-couple.

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(Letters, continued from page 6)

Dear Editor:

... We have saved all the issues of Sets in Order since 1956, and find that they're as interesting, if not more so, re-reading them after a year or so because one has met more square dancers and sometimes have a minor problem for which we can find help in solving in some issue of Sets in Order... Imagine my surprise and pleasure when I came across a picture of a festival in Germany showing the dancers in a Grand March, and there, right at the head of the line was a couple who are now in our area, Capt. and Mrs. Joe Howe!...

Doris Stone
Melbourne, Fla.

Dear Editor:

Regarding the old favorites (S.I.O., August 1959) here are mine: Singing: Smoke on the Water, Alabama Jubilee and Carribean. Patter: Arkansas Traveler (variations), Ends Turn In and The Grand Square. Rounds: Waltz of the Bells, Black Hawk Waltz, Lili Marlene and Gadabout.

Garland King
Graham, North Carolina

Dear Editor:

... Singing: Carribean, Kansas City My Home Town and Just Because. Patter: Tic Tac Toe, Santa Fe Stinker and Midnight Star. Rounds: Gadabout, Happy Polka and Glow Worm...

Elmer B. Alford
The Dalles, Oregon

Dear Editor:

... Here are my favorites which, today, go something like this: Square Dances: Mine All Mine, Lonesome Me, that Waltz Quadrille that says: "First couple down center, etc.", Jelly Bean and I even love "Happy Days" and I'm a Democrat!

For Round Dances: Waltzes; Tenderly, 7th Heaven, Tammy. Two-steps; Down the Lane, Sophia and Tennessee Wig Walk...

Ione Harter
Pacific Palisades, Calif.

Dear Editor:

We have been dancing both squares and rounds on local TV for a year and a half. Last January 1st we took the management of a half-hour program every Saturday nite in which there were two squares doing three tips — two

couple dances and three more tips. We danced over 370 square dances. Out of these 170 were all different. We danced 120 couple dances. Of these 53 were different dances.

We danced new and old dances but at no time did we get a request for a new dance — always for old ones, Jessy Polka and Varsouviana leading . . . We had repeated calls for the Grand Square, for our children, Little Hoe-downers, as well as grown-ups . . .

Elmer and Lillie Schenkel
Casper, Wyo.

From the visual standpoint, some of the older dances have the greatest viewer appeal for TV audiences. Even a simple figure such as Texas Star has a greater value to a non-dancer audience than some of the most complex and dancer-satisfying figures. Floor patterns in both squares and rounds and change of musical pace are ever important in shows of this type. Editor.

Dear Editor:

. . . Would like to tell you how much I enjoy your magazine. It is read every month from cover to cover. I think you have done a wonderful job in creating more interest in round and square dancing all over the country. Most of us are lax or just do not take the time or effort to sit down and write a few words of praise to someone who has done something for us . . .

Al Boehringer
Dayton, Ohio

Just one letter does a world of good to our collective morale but we must admit that a continuous flow of new and renewal subscriptions has a similar effect upon us. Editor.

Dear Editor:

. . . You are probably curious how in a far away country like Austria there are people who do square dances and practice all sorts of American folklore. I must tell you, that my knowledge of that originated from the time of

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occupation in this country, when I had a folk-music band, which I was leading in my student-days and with which we played a lot in American Army-clubs. There they also taught me to become a caller of square-dances. And according to the judgment of competent persons I am said to be talented on it. I broadened my experience in this field during my stay in the U.S. in 1950-51, when I had a scholarship at Johns Hopkins University in Baltimore, Md. . . . In these days I am doing my calling on the square-dance-evenings of the Austro-American Society . . . and also in an Austro-American Folkmusic Club, which I founded only a few months ago. Square-dances are going strong here, although the groups interested in it over here might be called small in comparison with things in the U.S., as homeland of it all. But it's not the number of people which makes a thing good or bad; it's the spirit . . .

Dr. Ernst Rott
Vienna, Austria

**So well said, Doctor, and welcome to the family.
Editor.**

Dear Editor:

. . . As an *active* memento to Pappy Shaw let's encourage patter callers throughout the country to keep his name before all square dancers by bringing it into their patter. I suggest doing it by using this couplet:

Swing, swing your little taw —

Now swing her once for Pappy Shaw!

If callers will pick up this couplet and fit it into their breaks and patter it will serve as a salute to the Grand Old Man . . .

Lew Conarroe,
Valley, Wyo.

Dear Editor:

Since you expressed interest in knowing how many retired people are interested in square dancing (re—Olive Butler's letter in "From the Floor," S.I.O. July 1959), we have a club here of 58 members and it consists entirely of retired people and is still growing. The ages run from 65 to 80. Of course, like Miss Butler we do not go in for rat races. We like our tempo a la Ed Gilmore and we have lots of fun. We have a regular caller and dance every Wednesday night . . .

Orville J. Stephens
Yucaipa, Calif.

It might be surprising to learn how many groups of this type there are in the world. Chances are
(Please turn to page 46)

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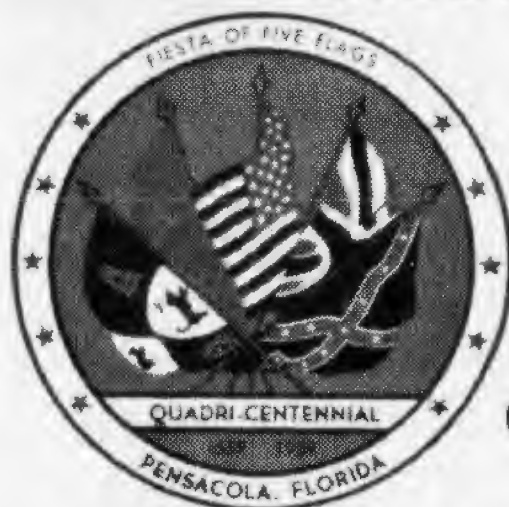
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(Letters, continued)

clubs of this type outnumber their faster paced relations by quite a majority. Groups of this category are usually content just with their own weekly meetings and you'll seldom hear too much about them at the conventions and round ups. Editor.

Dear Editor:

... There are two things to which each of us individually, as square dancers, ought to give a lot of thought; the first is to the importance of helping the most important caller of all, the local caller, each and every one. They do the hard, often thankless work, which makes

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it possible for other callers to come along and call the fancier figures . . . Their students should stick with them to give them the opportunity to call as well as help by enrolling new students.

The second point is a recommendation that we all try to eliminate the rifts which develop from time to time by meeting those on the other side of the question at least half-way . . . Let's operate on the assumption that the other fellow is basically a decent sort but like ourselves makes a wrong move now and then . . . Why not have a number of Harmony dances

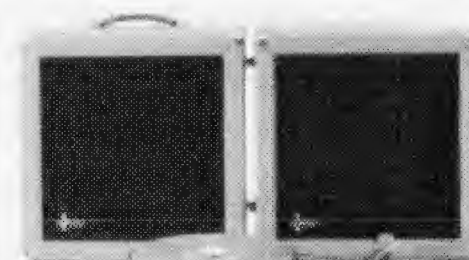
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Joe Haase
Tucson, Ariz.

Dear Editor:

Your June issue featured the subject of getting publicity for square dancing and this moved us to do something to help. Two of the local suburban newspapers wanted personal news items, and as a result, printed articles on

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the National Square Dance Convention in Denver, tied in to our attendance of it . . .

The editor of our company division newsletter recently asked for material for articles on employees' personal hobbies, unusual activities and so on. His interest led to publication of an article on some of our round dance activities . . .

Dick and Muriel Kerlin
Berkeley, Mo.

We've been receiving a wonderful collection of news clippings from many of you out there. Thank you very much, Editor.



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HOW DID YOU DO?

(Answers to picture quiz on page 10)

(1) BACK YOU BLUNDER

Forward six and back you blunder
Forward again—left elbow hook—left lady under
It's a triple duck and you go like thunder

(2) MAKE AN ARCH

First couple bow and swing
Go down the center, divide the ring.
Man go east, lady go west,
Pass the one that you love best
Now circle three you're doing fine
Spread right out and form a line
It's forward six and back you march
Forward again and make an arch
Lonesome couple, just you two
Give her a swing and *tunnel through*.

(3) RIP TIDE

First and third go forward and back
Now star by the right on the inside track
Turn your corner with a left arm swing
And box the gnat in the center of the ring
Head right back to the sides of the town
And do sa do, go all the way around
To an ocean wave and you hang on tight
Rock forward and back . . .

(4) SOMEBODY STOLE MY GAL (Break)

Let's all join hands and circle left
Say looking for your girl
Reverse back in a single file
I'd search the whole wide world
The ladies stay home, the gents move on
Pass Ma and Arkansas
Tap the next one on the shoulder
Swing her boy, get a little bit bolder.

(5) LIFE ON THE OCEAN WAVE (Second Part)

Head two men with a right hand cross
Now hurry up keep in time
Back with the left, and join hands
And balance four in line

(6) NOSUCHDANCE

We just couldn't resist posing one that doesn't
exist. Please excuse us.

* * *

Now, don't feel too badly. We'll do another
of these sometime, if you liked this one.

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Name:.....Address:.....

HERE is the first attempt to find out how many square dancers there are. If you're a caller (or if you can fill this out for a teacher or caller) would you please keep a record of the dancers you reach during the period from September 15, 1959 through October 14, 1959?

After you have made your total please fill out the coupon above, cut it out and paste it on a post card and mail it to "Square Dance Census," c/o Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, California. We'll run the results as soon as the tabulation is complete. Thanks for your help.

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ROUND ANALYSIS RESULTS

Results of the survey taken of promising rounds among the country's leading round dance instructors looks currently like this. Those thought to be up-and-comers for Square Dancers are: Del Rio, Git Fiddle Two-Step, Drifting and Dreaming and tied, Star Waltz and You Call Everybody Darling. For Round Dancers the vote showed Cheeri Waltz 'way out in front, Siesta in Sevilla and Harbor Lights.

In August the Round Dance Teachers of Northern California chose Sorrento as the Dance of the Month, while in Southern Cali-

fornia, the R.D.T.A. voted in Red Barn Rag for square dancers; Rhumba Rehan for round dancers. Other Dances of the Month were Waltz of the Bells chosen by the Emerald Empire of the Oregon Federation and by the Arizona Round Dance Leaders' Assn. Drifting and Dreaming for square dancers; Waltz Make Believe for round dancers.

In September the Round Dance Teachers of Northern California selected Git Fiddle Two-Step and the R.D.T.A. of S.C. chose Nola for square dancers; Charmaine for round dancers.



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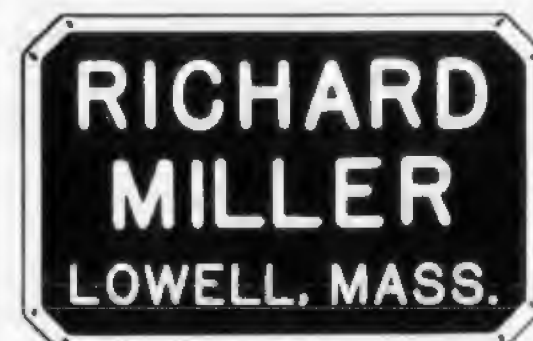
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STARTING 'EM YOUNG

By Helen-Kay Kreizenbeck, Pocatello, Ida.

THE TRIED and tested way of teaching square dancing is to "start 'em young," as demonstrated by Mrs. Norman Fordyce of Pocatello. Youngsters from 4 thru 15 years pack the halls for the two weekly sessions conducted by Mrs. Fordyce, a member of the Snake River Callers Square & Round Association, during the school months. The largest buildings in the city are filled to capacity with the 20 or 25 squares and SRO signs are out for the audiences.

This is one youth activity which doesn't need advertising in this southern Idaho area. The square dancing was first started to keep the younger 'teens from getting into mischief on Friday nights. Demands for more romp and fun came from other children and their interested parents and inspired generous Agnes Fordyce to arrange for a second and younger group to meet for a 3-hour session Saturday afternoons at the Labor Temple.

Littlest Dancers

The Wee Little Stompers form a class of 16, the youngest being 4 years, the eldest 6. These tots dance to records and are apt to be very serious in their preoccupation with dancing each step correctly. Cookies and punch, furnished by parents, are served as a welcome respite between active squares to make class-time a gala party.

Mrs. Fordyce displays a real knack with her groups of children and one may marvel at her success in obtaining polish and precision when it is learned that her first classes were invited to dance at exhibitions only a month from their initial lessons.



Mrs. Norman Fordyce with her Wee Little Stompers, square dancers of Pocatello, Idaho. Rulon Cherry Photo

The young square dancers are in continual demand at many public gatherings. They have performed on KID-TV at Idaho Falls and were featured at the annual Snake River Callers' Convention last spring, as well as the Mountain Home Armed Forces Day celebration. Program chairmen find the youngsters most appealing as entertainers.

Children pay 25c each as an entrance fee to the classes. This is used for hall rental and record replacements. Parents furnish car-pool transportation and those parents whose children do come on their own are content to know that once in the hall the young people are not allowed to leave until the dancing is over. Many participants attend from the rural areas in a 20-mile radius to join with the city kids for weekly dancing.

The larger group of 'teens, Friday Night Fordyce Square Dancers, meet at the Eagles' Hall each Friday from 7-10 P.M. for dancing.

Mrs. Fordyce, the mentor for all this, is well-known for her youth work in various civic organizations and her husband, Norman, is a fine behind-the-scenes worker who drives the car and hauls the family's sound equipment in and out. Here are people who are indeed having a fine time lending a hand to help others and affirmatively combating any local tendency towards juvenile misbehavior.

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- ★ **ABC's of Square Dancing** — 100 for \$3.00—mailed postage paid.
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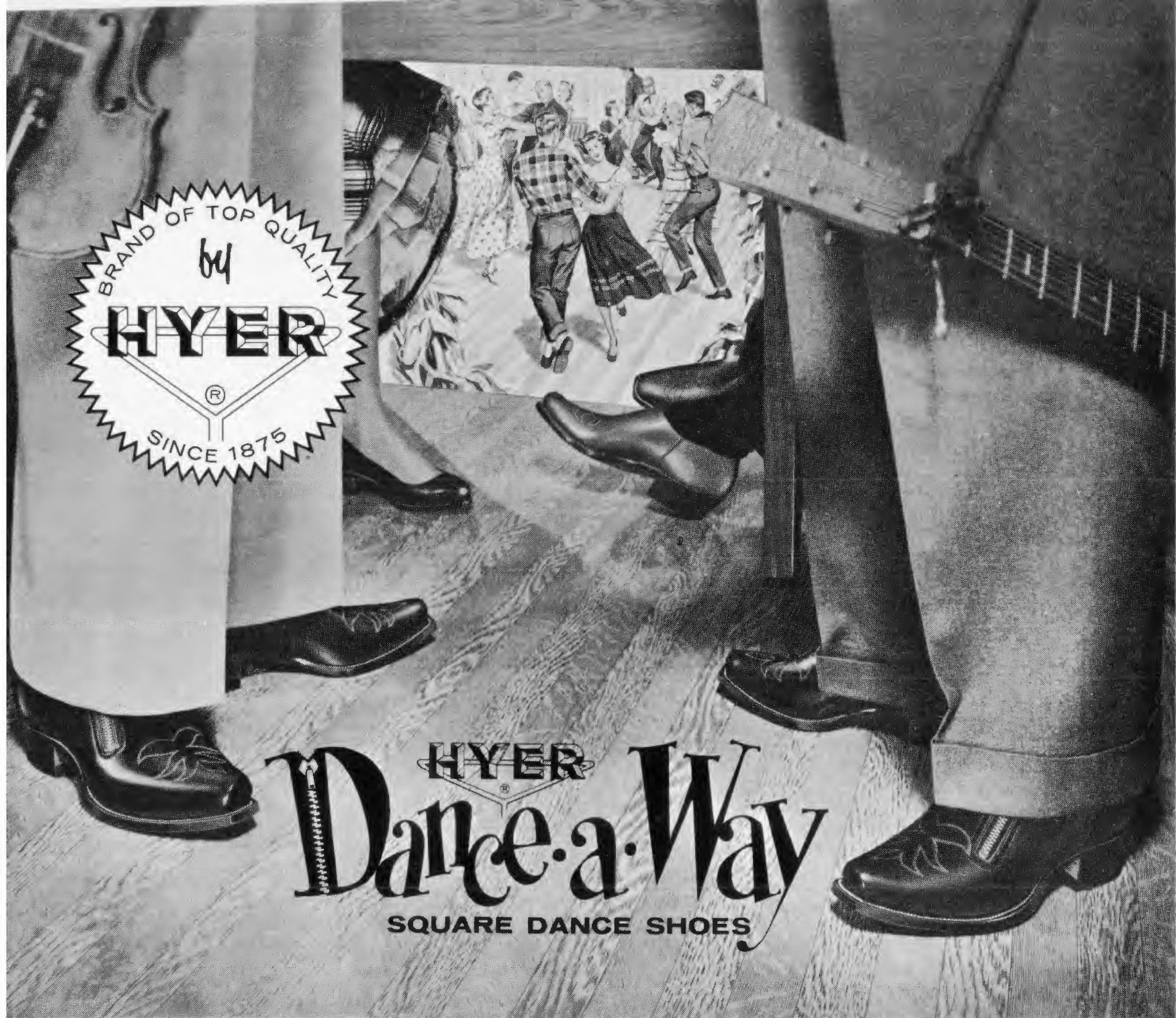
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MISSION INN

FERN DAVENPORT

Fern Davenport of Seattle, Washington, passed away on August 28. With her husband, Dave, Fern was an outstanding leader in the field of round dancing. The Davenports were particularly noted for their choreography on the beautiful round, Naughty but Nice. Fern and Dave had been contributors to the square and round activity for 10 years.

CAPSULE RECORDS DANCE FOR FUTURE

Space age square dancers near Woodbury, Conn. in the year 2059 will have an oppor-

tunity to know what we are dancing today. Copies of the program of the Tercentennial Ball held in Woodbury on July 4 are enclosed in the time capsule which was presented at the Tercentenary Celebration and has been deposited in a bank vault to be opened at the time of their quadricentennial.

Also included in the capsule will be the history of dancing in Woodbury beginning with the first record found of a local dance on July 4, 1796 following the "raising of a liberty-pole." Historical research was done by the



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John Meads who also trained the Tercentenary
Dance Group and acted as M.C. at the ball.

GEMS FROM THE OTHER PUBLICATIONS

(The Editor on Square Dancing, Promenade, Long Island, N.Y. — May, 1959)

"There should be a place where everyone
can square dance, regardless of experience or
lack of it; many places in fact. The easy, open
to the public kind of dance is the only answer.
The more of these the better. The larger the
base, that beginner and casual dancer, the

more chance for the peak of our dancing
pyramid to remain healthy.

"There should be places for intermediate
dancing on a relaxed level for those who have
had experience. These are the open clubs.

"There should be places where dancers can
work together toward some particular object
or in some way special to themselves. These
are the closed clubs.

"There is more than enough room in the
square dance picture for everyone to find pur-
pose and satisfaction; for everyone to give to
the activity and draw something from it."

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GEMS FROM THE OTHER PUBLICATIONS

(Jack Scott in EAASDC Newsletter — Somewhere in Europe)

...“If your club attendance is slack, maybe a few telephone calls to those who are missing will reveal the reason and enable you to get them back in the promenade. If your officers seem constantly to make the wrong decisions, get together with them and chat about what seems to be wrong. If your caller has, for no apparent reason, developed a negative or overbearing attitude and is in the process of chasing your new members away, discuss the situation and try to make the club operation open and above-board. Get the rough spots out in the open and smooth them out with the balm of human understanding...”

(Charlie Baldwin in New England Caller, Quincy, Mass.)

...“The language of the dance itself is of primary importance. Most languages are used in every day living of business, commerce, trade and diplomacy. The language of the square dance is used once or twice a week. Not in quiet conversation, but surrounded with excitement, backed up with music, to be interpreted while busy moving, smiling or trying to get out of a situation. Along with learning the various terms, or language, dancers must also be alert to what are called ‘cues,’ to help determine what is coming next. In the days when 30 to 40 terms were used, it wasn't such a problem as today. How times have changed. The unofficial count of square dance terms today number somewhere in the vicinity of 138, with new ones cropping up all the time...”

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INPUT JACKS: Auxiliary (radio, tapes, etc.) microphone 1, microphone 2, microphone 3.

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JUBILEE IN SAN JOSE

Santa Clara Valley Square Dancers Assn., Inc., California, under the direction of President Bill Spencer, will hold a Square Dance Jubilee on October 17, with most of the events taking place at the Exposition Hall, on the Fair Grounds, San Jose, which will accommodate 500 squares. There will be round dancing in the Balconades Ballroom and a Women's Fashion Luncheon at the Hawaiian Gardens, San Jose. Bob Van Antwerp from Long Beach will act as square dance M.C. and round dancing will be conducted by the Forrest Richards. For

further information write Bill Spencer, 1558 Shasta Avenue, San Jose 26, California.

CALLERS' INSTITUTE

The Southern California Callers' Association will hold its annual Callers' Institute this fall beginning October 11 and continuing thru December 13. The 10-week course is open to dancers who have the desire to call as well as to Association members. The class will be kept to a maximum limit of 50. A staff of lecturers and instructors outstanding in their field will donate their time, knowledge and experience



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to enable the new caller to enter this activity equipped with the right basics. A nominal fee will be charged and classes will be held at Lincoln Park Playground, Los Angeles. For further information call LOrain 7-5606 or write Information Center, P.O. Box 1024, South Gate, Calif.

HINDSIGHT

*By Russel Bricke, ex-Club President
W. Portsmouth, Ohio*

When you go to a dance, you go for one thing
You go to have fun, so get in the swing.

Scrub up real clean and wear your best smile
Deod'rant won't hurt for it's always in style.
If nothing goes right and everything's blue
Examine yourself; you may find it's you.
Leave it to others to sulk and to pine
Be cheerful always; you'll have a good time.
Show respect for your caller and officers, too
For they have their troubles, organizing for you.
Give them the praise for a job that's well-done
They are working for you and not just for fun.
Search the world over and gamble for chance
If it's fun that you're craving, you ought to
Square Dance!

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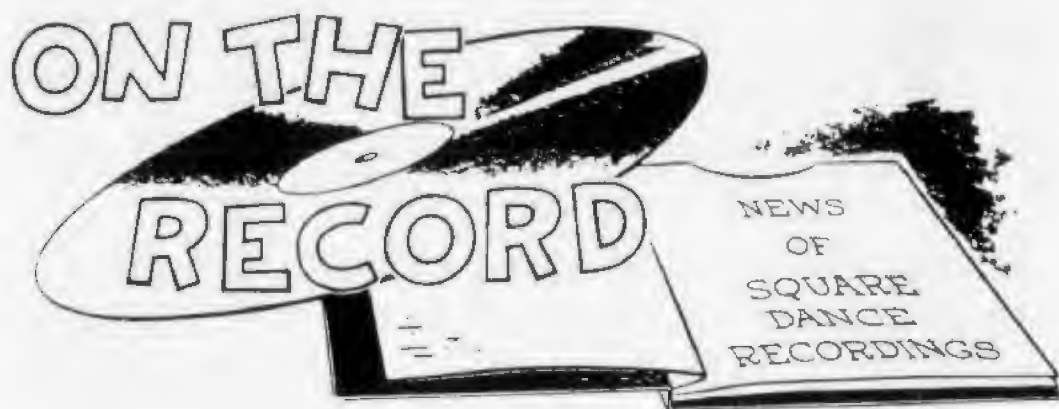
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- ★ **CANADA** DANCE CRAFT, 455 West Broadway, Vancouver, B. C.
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GERRY HAWLEY RECORDS, 34 Norman Crescent, Saskatoon, Sask.

SEE THESE DEALERS FOR COMPLETE LINE OF *Sets in Order* RECORDS

- S. I. O. X1110 — LUCKY LIPS/THE WORLD IS WAITING FOR THE SUNRISE
with calls by Bob Page
- S. I. O. X2115 — LUCKY LIPS/THE WORLD IS WAITING FOR THE SUNRISE—inst.
- S. I. O. X2116 — CHOP STICKS/RUBBER DOLLY — hoedown instrumentals
- S. I. O. X3109 — NANCY WALTZ/WHO'S SORRY NOW? — round dances



Almost every square dance record company has a new release this month. You'll find several new hoedowns, singing calls and round dances to make your fall dancing more complete. Here is the list compiled as the news of releases reaches us.

AQUA — #116 Doing What Comes Naturally, called by Phil Booker, flip instrumental.

BLUE STAR—#1536 Jumpin' Jack, Key of A/Trailblazer, Key of G (hoedowns).

BOGAN — #1110 Linger Awhile, called by Nathan Hale, flip is instrumental.

GRENN — #14003 Summer Breeze/Neapolitan Waltz; #14004 Chica Boo/Moonbeam Waltz (rounds).

MacGREGOR—#845 Watermelon Time/Dark Town Strutter's Ball; #846 is same with call

by Fenton 'Jonesy' Jones; #847 Everywhere You Go/Heartbreaker; #848 is same with calls by Bob Van Antwerp.

OLD TIMER—#8143 Take Me Back To Colorado, called by Cal Golden, flip is instrumental; #8144 Make Someone Happy, called by Fred Bailey, flip is instrumental.

SETS IN ORDER — #X1110 Lucky Lips/The World Is Waiting For The Sunrise, called by Bob Page; #X2115 is the instrumental for same. #2116 Chop Sticks/Rubber Dolly (hoedowns).

SHAW — #161 The Standard Lancers (quadrille).

SUNNY HILLS — #AC 156 China Town, called by Joel Pepper, flip instrumental.

SWINGING SQUARES — #2306 Sally Jo, called by Les DeWitt, flip inst. #2307 Humoresque, called by Eddie Prather, flip inst.

WESTERN JUBILEE—#557 Everywhere You Go, called by Mike Michele, flip inst.

WINDSOR — #4477 Little Darlin'/The Best Things in Life Are Free, called by Al Brundage; #4177 is instrumental.



LATEST RELEASE ON BLUE STAR

#1536—JUMPIN' JACK, Key A
TRAILBLAZER, Key G
Hoedowns on 45 & 78

LATEST RELEASE ON BOGAN

1110 — LINGER AWHILE
Called by Nathan Hale
Flip inst. 45 and 78 rpm

SWINGING SQUARE RECORD CO.

#2306 — SALLY JO

Caller—Les DeWitt
Flip instrumental—78 rpm

#2307 — HUMORESQUE

Caller—Eddie Prather
Flip instrumental—78 rpm



LATEST RELEASE ON BENZ

#1204—TENNESSEE DEW STEP

Caller, Ben Baldwin, Jr.
Flip instrumental

We carry all square and round dance labels — Write us if your dealer cannot supply you

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WATERLESS COOKER

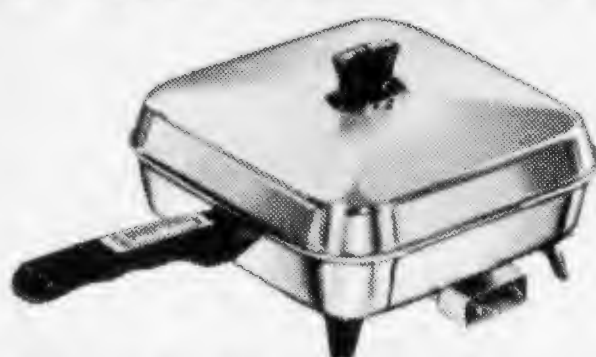
Cooks roast, vegetables, dessert — at one time. RETAIL PRICE: \$23.90 —



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A

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B

12-30 cup "PARTY-PERK"



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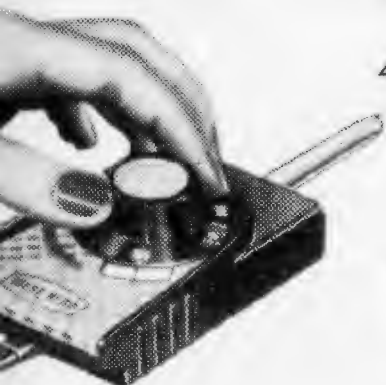
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THESE BEAUTIFUL WEST BEND ELECTRICAL APPLIANCES AT
BELOW DEALER'S COST!

HERE'S HOW! By renewing your subscription now, PLUS 1 to 3 new subscriptions (depending on the item you choose) you may purchase any of these appliances at below dealer's cost. For instance, your renewed subscription plus one new subscription entitles you to purchase a \$7.95 corn popper for only \$3.95. (You can't buy it *anywhere* at this price.) Any of these West Bend appliances would make handsome gifts for Christmas, weddings, anniversaries, friends, club prizes. It's all so easy! Simply send your renewal subscription to Sets in Order for one year (\$3.70) PLUS the required number of NEW subscriptions (\$3.70 each) PLUS the amount shown for the item of your choice. Do it today! The subscriptions will be processed immediately and gift cards sent when indicated. Please allow three weeks for merchandise delivery from the factory.

462 N. ROBERTSON BLVD., LOS ANGELES 48, CALIFORNIA

Californians: Add 4% sales tax to merchandise amount

*Price includes Heat Control. Deduct \$2.95 and ONE subscription if you have the Heat Control. One Heat Control serves appliances A, B, F and G.



6-8 cup IMMERSIBLE COFFEE MAKER



RETAIL PRICE: \$14.95
YOUR PRICE: \$7.95
plus your renewal and
2 NEW subscriptions.

D

2 QT. CORN POPPER



RETAIL PRICE: \$7.95
YOUR PRICE: \$3.95
plus your renewal and
1 NEW subscription.

E

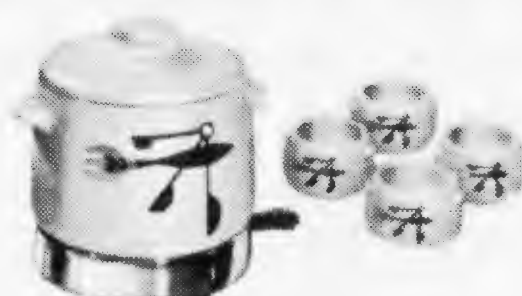
3 QT. SAUCE PAN



RETAIL PRICE: \$18.50
YOUR PRICE: \$9.90*
plus your renewal and
2 NEW subscriptions.

F

2 QT. BUFFET SERVER



RETAIL PRICE: \$9.95
YOUR PRICE: \$4.95
plus your renewal and
1 NEW subscription.

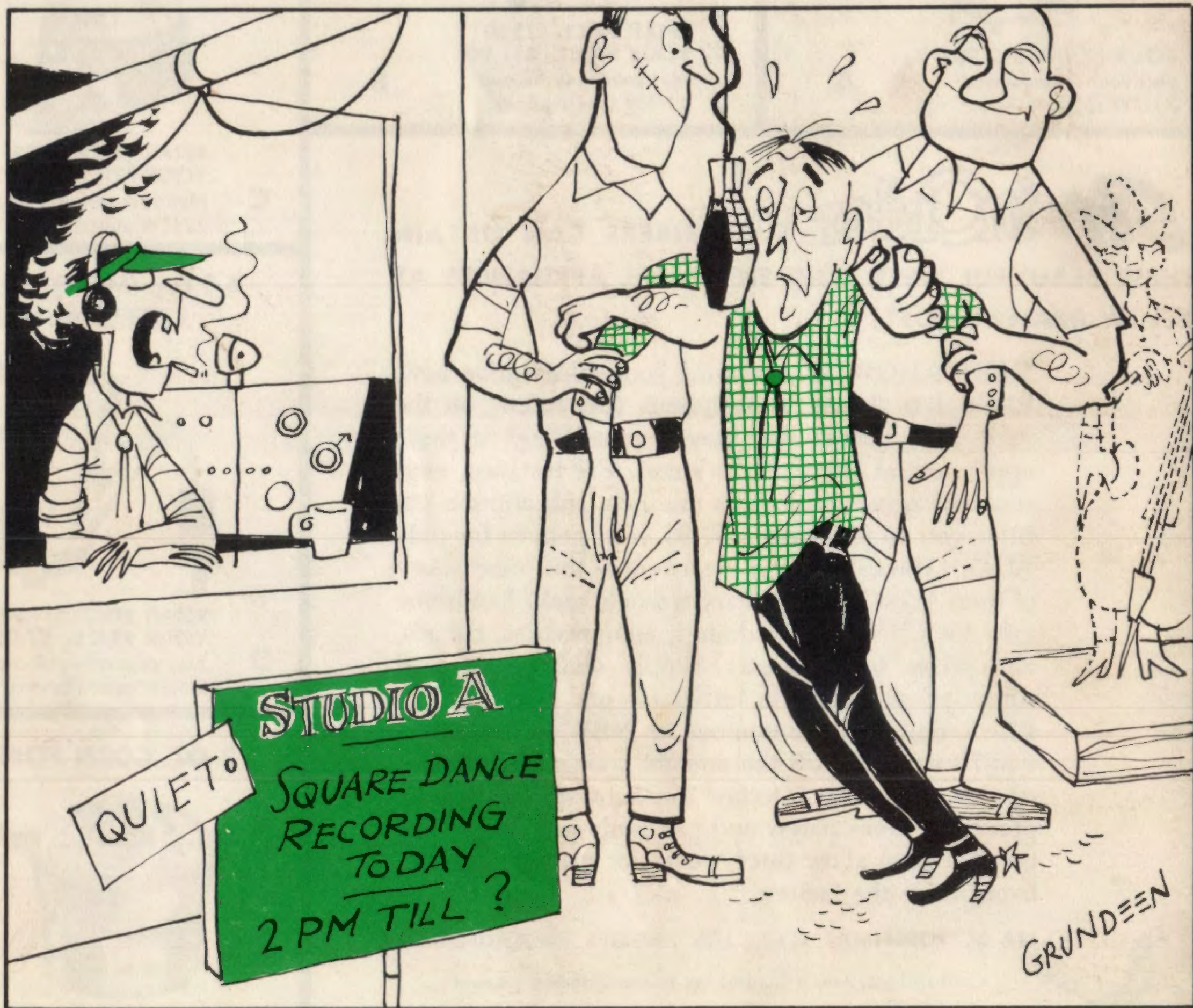
H

21" x 12¼" GRIDDLE



RETAIL PRICE: \$25.90
YOUR PRICE: \$14.90*
plus your renewal and
3 NEW subscriptions.

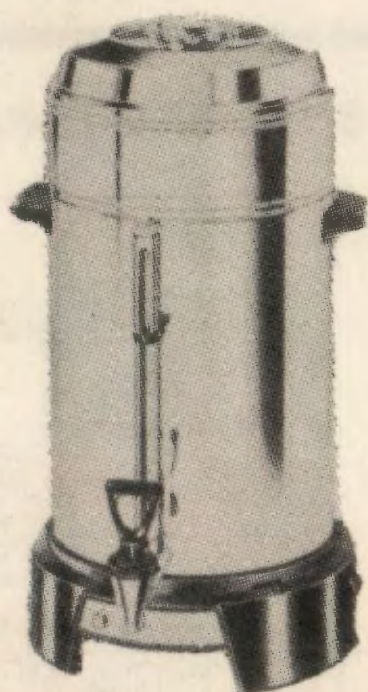
G



"Take four-twenty-eight."

MAKE YOUR CLUB'S COFFEE BREAK A PLEASANT TIME!

It's easy to serve coffee at your dances — easy when you use the handy West Bend coffee urns. These percolators come in several sizes and your club can receive them absolutely FREE. Write for details on the Premium Plan.



Sets in Order

462 N. Robertson Blvd.
Los Angeles 48, California

